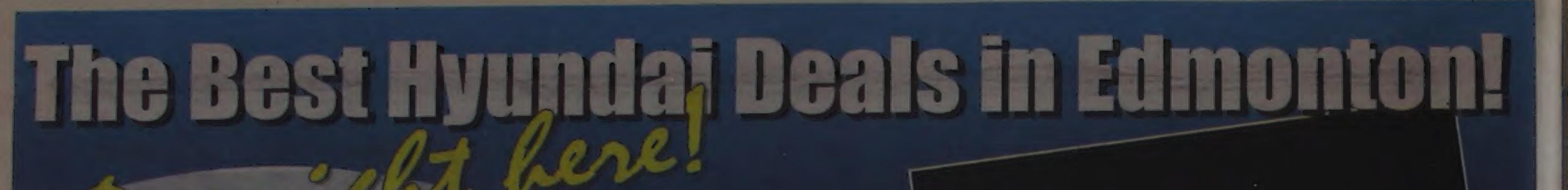
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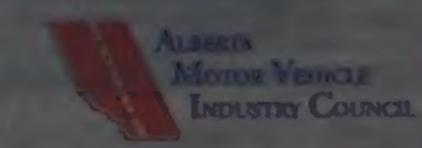
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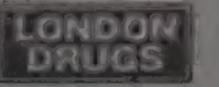
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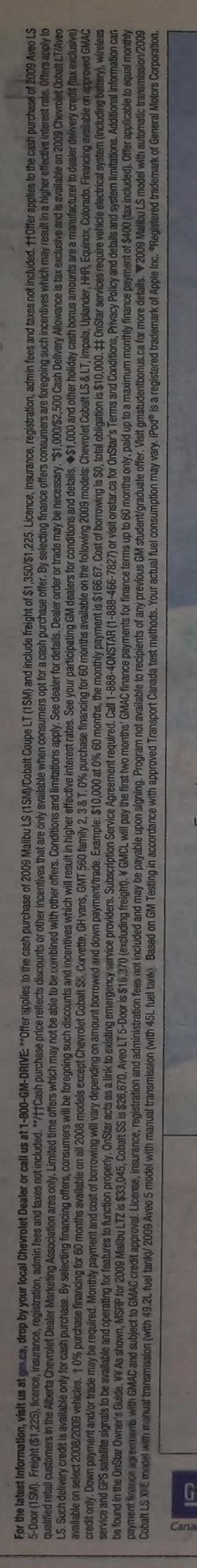


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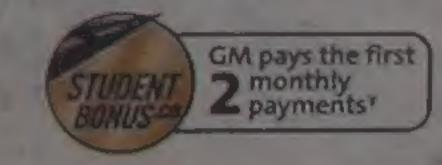
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Delaying the inevitable?

SCOTT HARRIS / scott@vueweekly.com

That's good for GM is good for the country" is a maxim that has been dredged up frequently in recent days as politicians, auto executives and union leaders on both sides of the border struggle with what to do in response to dire predictions of economic armageddon should one-or all three, for that matter-of the Detroit automakers collapse.

Executives from GM, Ford and Chrysler went before a US Senate committee to ask for \$25 billion in loans to keep the ailing industry afloat. Canadian subsidiaries of the corporations are asking for "proportional" aid from the Canadi-

an government, which translates into as much as \$3.5 billion.

There's no denying that the auto sector is a critical one in North America and that there would be incredible ramifications on workers, communities and governments should it collapse. GM CEO Rick Wagoner claimed such an event would cost the US three million jobs and \$150 billion in personal income. In Canada, the sector employs roughly 500 000 people directly or indirectly and accounts for roughly 12 per cent of the country's manufacturing GDP.

At the same time, the Big Three were moribund dinosaurs long before the bubble burst on the US housing market. For years they have failed to innovate or read market conditions, pumping out massive gas guzzlers nobody wanted to buy while at the same time fighting higher emissions standards every step of the way, sending jobs overseas and forcing unions into concessionary bargaining.

Many question the utility of spending billions to prop up an industry that seems destined to fail sooner or later. If the well-being of the economy as a whole is truly dependent on a dying industry, shouldn't we be spending billions on diversification into new industries to reduce our economic codependence on an industry whose product is part and parcel of an environmental crisis?

Perhaps it's time to look at what many environmental and labour groups have been saying for years. It's time to look to the green jobs of the future and dedicate those billions to ensuring a "just transition" for workers into new industries that can drive our economy into the post-carbon age. If not now, at a time when old models have been revealed as a house of cards, then when? v

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HEALTH AND SAFETY ... AND PROFITS

Employers owe all workers a healthy and safe working environment, and government officials should be enforcing health and safety laws ("Bloody lucky or bloody pointless?," Nov 6 -Nov 12, 2008). It would dramatically decrease worker compensation premiums. But employers make money off of injured workers as they do here in the US and other countries. Life is cheap but business profits are all that seem, to matter! Healthcare companies are on the stock markets and that is selfexplanatory! DINA PADILLA

TAKE IT TO THE RIVER

Thanks to Ricardo Acuña for his comment ("Time to push the envelope on EPCOR," Nov 6 - Nov 12, 2008). My first contact with EPCOR came at the 2000 Fringe Festival, They were filling EPCOR bottles with "their" water, and handing them out to the public. When I asked one guy to fill my own bottle, he refused. I pointed out that it's not "their" water, it's our water and EPCOR only has handling rights. The guy

laughed at me and told me to go fill my bottle at the river. JEFF KOCHAN

SAFETY FIRST

I would like to comment on the article in last week's Vue regarding international RN licencing ("Qualified statements," Nov 13 -Nov 19, 2008). As a practicing RN in Edmonton and one who has worked in many different hospitals, I take exception to the last statement that reads "or whether Alberta's standards are too high." My question to you and your readers is: what is your life worth? As a profession, nurses have always strived to ensure that the standards by which we govern our practices are safe, ethically and evidencebased and are geared toward the best patient outcomes. As the area of medicine advances so too does the daily responsibilities of RNs working in Alberta. Part of my duties as a RN in Alberta is to ensure that I am up to date in my practice by educating myself through courses, individual learning and inservices.

Although I am aware of the frustrations experienced by these international RNs, I feel that as a profession we have an obligation to the public to ensure that the nurses working in your hospitals are of the highest standards. Because I have worked internationally I am aware of the discrepancies in practices and education that can occur. An example of this occurred when I worked overseas. The hospital I worked in did not allow RNs to start IVs. In our education system this is a skill that new graduates are expected to perform, yet as an RN with three years of experience I was not allowed to perform this task. This is just a very isolated example but one that shows the discrepancies that can occur (and, yes, the country was an industrialized one). This is a topic that I have discussed with many colleagues and they agree that they would rather work short-staffed than have to worry about a fellow staff member that is not safe to practice.

As with most things in life, the fastest route is not always the best in the end. By ensuring that these nurses measure up to the standards set by CARNA all Albertans will benefit by having safe and competent nurses caring for them and their loved ones.

The nursing shortage is not in any way new and will not lessen in the near future, but I feel that we are taking the steps to ensure the profession remains strong and competent for years to come. LISE BUDREO

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303) - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

Tar sands, USA

Conference explores far-flung impacts of Alberta's tar sands

AND DETAILS

SCOTT HARRIS / scott@vueweekly.com

are all too familiar to Albertans. In one, First Nations groups worried about the health impacts of tar sands operations on their people, who are experiencing a rash of cancers in a small population, are desperately trying to compel both industry and government to take their claims seriously. Another sees community groups questioning the air and water quality in their communities facing off against the expansion of an upgrader in an already-heavily-industrialized corridor.

while the storylines could be coming out of the northern Albertan community of Fort Chipewyan or the upgrader hearings in the Industrial Heartland northeast of Edmonton, these are emerging from locales south of the 49th parallel that most Albertans don't consider when they think about the impacts of the tar sands: Ponca, Oklahoma and Whiting, Indiana, just two stops on an increasingly continental grid of pipelines and upgraders being prepared to handle northern Alberta's bounty of bitumen.

"We have on our reservation, on our Ponca land in north-central Oklahoma, a ConocoPhillips refinery which has been here for over 50 years," explains Casey Camp-Hornik, a member of the Ponca Nation who works with the Coyote Creek Center for Environmental Justice. "One of the areas that they are beginning to explore—actually that they're actively involved in—is the extraction of petroleum products from the oil sands in Canada and it being refined at this facility."

It's part of a \$7 billion expansion plan by ConocoPhillips which, according to the Center for Media and Democracy's Source Watch, will see the company refining tar sands oil at the Ponca facility and three other refineries by 2013. ConocoPhillips, the third largest energy company in the US, also has a stake in TransCanada's Keystone pipeline projects which, when completed, will have the capacity to ship as much as 1.1 million barrels per day from Hardisty, Alberta to upgraders as far as the US Gulf Coast.

Plans to upgrade tar sands oil on Ponca land worry Camp-Hornik,

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who says that her nation is reeling from the pipelines, refineries and other industrial development that already surround them.

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"We are saturated, we're beyond saturation, with the pollution from that already. We have an extraordinarily high cancer rate, our groundwater is poisoned, the air from the refinery has toxic qualities to it and the earth itself, we're not capable of growing anything on it anymore.

"We're having a funeral a week and there's probably 800 of us that live locally," she continues, the frustration audible in her voice, "and I would say over 90 per cent of those are cancers."

Despite what Camp-Hornik says her community is experiencing, there is little public outcry and no response from either the company or government to their claims.

"They simply say, 'How do you prove it?' And it's very difficult. If you bring people with cancers to them and say, 'They have lung cancer, they have respiratory systems that are ruined, they have heart problems,' they're like, 'Well, does anybody in the family smoke cigarettes?' Well, in the State of Oklahoma, unless you can visibly track a moat crossing that chainlink fence and arriving into your home it doesn't count. So we're having the state turn a blind eye, and the federal government has always, always failed to meet its trust responsibility to the native people."

LIKE CAMP-HORNIK and a range of other activists and community members from across Canada and the United States, Steve Kozel is heading to Edmonton to share his story at the second Everyone's Downstream conference, being held this weekend by the group Oil Sands Truth.

Kozel is the president of the Calumet Project, a labour-church-community coalition in Whiting,

Indiana currently fighting plans by BP for a \$3.8 billion expansion to its refinery on Lake Michigan to allow it to process heavy crude from the tar sands into gasoline, diesel and jet fuel by 2011.

A permit for the expansion—and increased pollution levels—was granted in May 2008, but the Calumet Project and other organizations are vying to stop the project from going ahead, challenging whether the permit issued for the expansion is valid.

"We have some concerns about water quality. That really kind of raised this issue here," Kozel explains. "The thing with water, water you can see and if water changes colour we know something's wrong with it. Air we breathe, and if it smells a little we know something's wrong, but as far as all the other pollutants in there it's very difficult to say. The air we breathe still looks clear, so how do we know what particulates are in there?

In July, the Chicago Tribune revealed that the refinery already exceeds pollution limits on its eight existing flare stacks, a problem which would be exacerbated when three more are added as part of the expansion to enable tar sands crude to be upgraded.

Kozel says groups like his are working to educate people in the area about what the expansion will mean for the environment in a region long-dominated by industry, and thinks connecting with other groups from around North America who are in similar straits related to the tar sands will help.

"You had the little crisis here where the price of gas went way up. And some people think, "Wow, that's great that they can go ahead and refine and make oil out of sand." It's like the leadinto-gold type of deal," he says.

"I think a lot of them don't realize the effect that this is going to have, because Indiana does not have any restrictions on greenhouse gas. And this is something we're trying to explain—what the problems are going to be in the long run with this. Everyone just thinks they're expanding the refinery and the majority of the people don't really understand the long-term effects of what this tar sands refining is going to have." v

Never waste a crisis

Can Obama change the game?

BOYER STRAIGHT
SWYNNE DYER
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US president-elect Barack Obama inherits the inbox from hell, but an all-points crisis like the present one also creates opportunities for radical change that do not exist in more normal times. As Rahm Emanuel, his newly appointed chief of staff, put it: "Never waste a crisis." Is Obama clever enough and radical enough to seize those opportunities?

For example, he has promised to shut down the prison camp at Guantanamo Bay in Cuba. While he's at it, why not hand the whole US military base at Guantanamo back to the Cubans?

Guantanamo has absolutely no military purpose; Washington has only hung on to it for all these decades to annoy the Cuban regime. If the US wanted to bomb Cuba, it would do it from Florida. If it wanted to invade, it would land Marines on beaches elsewhere, not march them into the teeth of the Cuban defences around Guantanamo.

Besides, the goal should not be to fight the Cuban Communist regime, but to smother it with love. After half a century in power, the Castro brothers are nearing the end of the road. What better way to signal the end of the confrontation with the United States that has kept the Communists in power for so long than to evacuate the only foreign military base on Cuban territory?

In normal times, a decision to pull out of Guantanamo would stir up a months-long storm in the US media. Right now, it would be a two-day story that cost Obama almost no political capital. Opportunities for this sort of low-cost action that clears old obstacles away now abound, and it would be a shame to miss them.

Another example. Obama plans to cancel most of President Bush's executive orders, including the one that overruled California's decision to impose stricter emissions standards on automobiles. Why not accompany that with a federal commitment to an even higher standard—and make it a condition of the forthcoming bail-out of the Big Three US automakers that they meet that standard in all the cars they produce within three years?

The recession will only feel like a crisis for a few more months: people eventually get used to almost anything. So Obama should do as much of the controversial stuff as he can while the public is still willing to accept the destruction of shib-

ever. And he deserves his fun, because the rest of his agenda will be no fun at all.

THE CENTURY-LONG preeminence of the United States as the economic superpower was bound to decline gradually as the Asian giants industrialized, but the financial collapse risks turning that into a steep and irreversible fall. Even the US dollar could lose its place as the global reserve currency. To limit the damage, Obama has to play a poor hand very well.

He has implicit permission from the financial gurus to run even bigger deficits over the next couple of years than the Bush administration did. That will let him do some repair work on the American social fabric as well as just bailing out failing businesses and jobless people. But rebuilding America's reputation abroad will take more than money.

Obama an easy and early exit from that country, but his statements on Afghanistan and Pakistan suggest that he is still trapped in the "war on terror" paradigm. In truth, US military domination of the Middle Eastern region is finished, but the hardest thing is just to walk away from the region and accept that changes will occur there. He may lack the knowledge and the wisdom to do that.

If he can untie that albatross from around America's neck, however, he stands a fair chance of gaining a real leadership role in international affairs. Paradoxically, by turning into a financial morass that no one can ignore, the United States has regained its centrality in world affairs, and Obama can use that to do big things elsewhere if he is so inclined. The obvious place to begin is in the area where the United States has done the most damage by its obstructionist policies under President Bush: climate change.

avoids disaster in the Middle East and restores faith in the US financial system. Obama can put the country back on its previous glide-path of gentle and purely relative decline in the great-power pecking order. That is his most urgent task, because the risk of a run on the US dollar and an abrupt and precipitous fall in American prestige and power still persists. But at least the economic crisis gives him unprecedented freedom of action, if he chooses to use it.

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries.



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Commemorations mark violence against transgender people

SCOTT HARRIS / scott@voeweekly.com

There are almost 400 entries on the list, and each year an average of 18 more are added. Most are names, while others are merely descriptions—"unknown man dressed in women's clothing," "unidentified cross-dressed male," "unnamed transgendered person" and, most chillingly, "unnamed infant with ambiguous genitalia."

While most of the names are anonymous, unfamiliar, there are some which may resonate—Brandon Teena, whose tragic story was told in the 1999 film Boys Don't Cry or Gracie Detzer, who was strangled and drowned in her own bathtub here in Edmonton.

It is a list which is most certainly incomplete, a mere scratching of the surface in an effort to remember those who have died around the world because of hatred and prejudice, neglect and violence against transgender people. It's a list that will be read or remembered in cities around the world—including Edmonton—around November 20 at commemorations to mark the 10th annual Trans Day of Remembrance.

While remembering those who have died as a result of the pervasive transphobia in society is the main aim of the commemorations, Josephine Cross, the Exposure festival board member focusing on trans issues, says the event is also about raising broader awareness about the other challenges faced by transgender people—a term which includes everything from crossdressers to androgynous people to transsexuals who physically change their gender—including discrimination in housing and employment to threats



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and acts of violence.

"There is a lot of discrimination against trans people. From the people I know and from my own personal experience I know that most people have been threatened at one time or another if they're trans, specifically for that reason," she explains. "Personally I've been stalked, I've had people follow me in their cars yelling obscenities, I've had people stalk me over the phone. I know one person who was beaten with golf clubs because they posted a piece of art on the Internet and was actually tracked down by these people and ambushed after work."

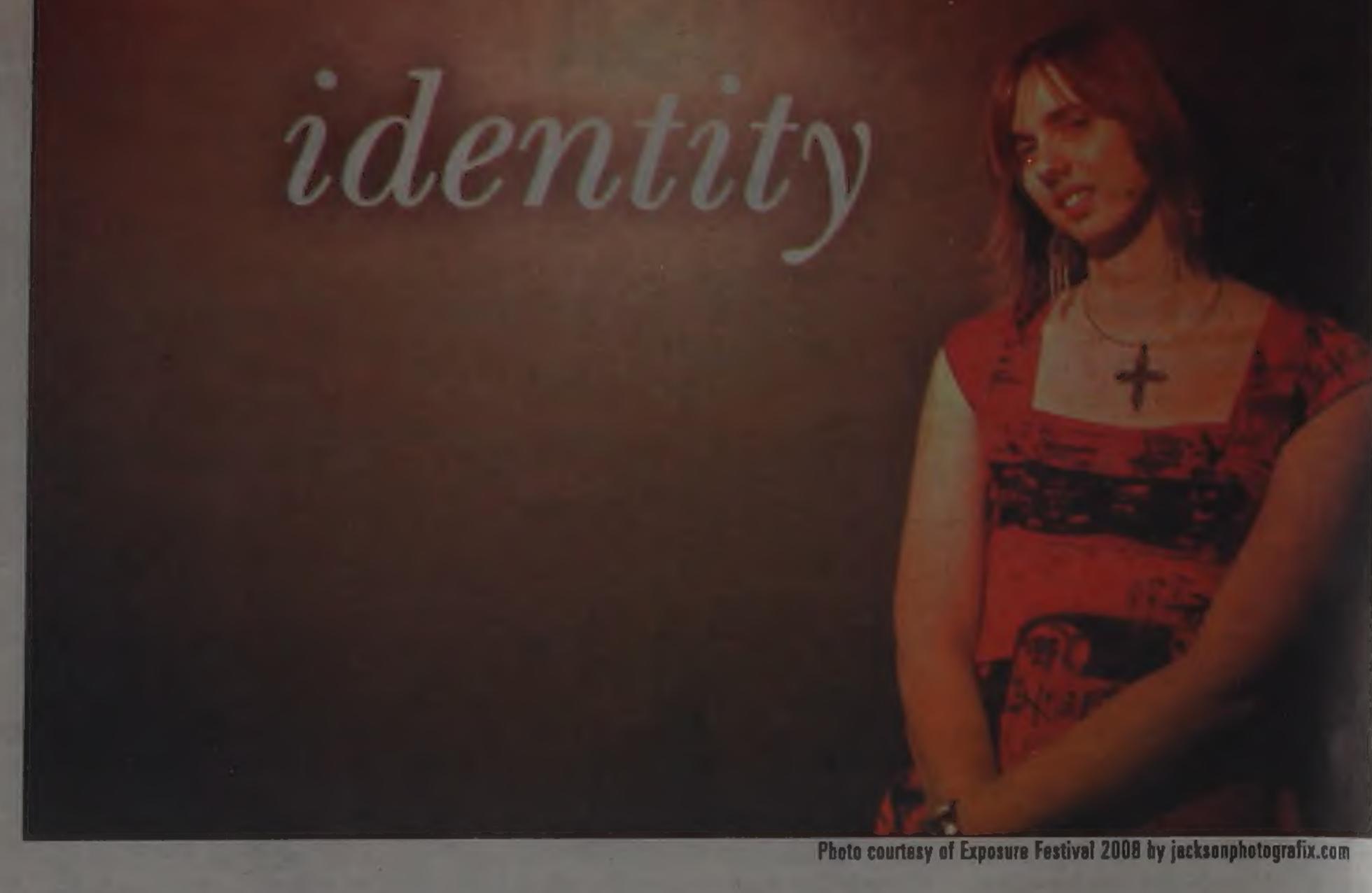
MERCEDES ALLEN, a Calgarian who established the trans information website albertatrans.org and blogs about transgender issues at dentedbluemercedes.wordpress.com, says that while stories about such incidents are common, the stigma attached to transgender people makes knowing exactly how widespread such incidents are impossible.

"We really don't know the extent of it because a lot of it goes unreported," she says. "Even when something as extreme as a murder occurs, a lot of times in deference to the family or for whatever other reasons it may not actually get into the press that the

person is trans in any way ... because they're afraid that their lives will come into question."

Allen says that an important step in removing the stigma surrounding those who don't fit into the traditional tidy gender binary is to discuss common misunderstandings about trans people.

"There's myths and assumptions that are made a lot of times. One of them is about sexual orientation. Being trans doesn't really dictate that. Being trans is about who you are, it's not about who you love," she explains. "We do share the same kind of phobias-homophobia and transphobia are very similar and people don't really distinguish the two, and that's one of the reasons that the communities are allies—but it's not really a sexual orientation. Another myth is that people tend to think that it's some kind of sexual kick, which it's not. It's about identity, it's about being comfortable in one's own skin, about being the person that we feel that we are that is in our mind."



Allen says that even though the communities are often closely interwoven, there are often misconceptions about trans issues in the gay and lesbian community.

"I think sometimes what happens with the gay community is many assume we actually have a sexual orientation and that we just have to change our bodies to kind of hit that, which is not the case," she says. "Historically, especially if you go back to the early days of the gay rights movement, there was a lot of push in the early 1970s to push the trans people out of the movement, primarily it was because it was felt we were an embarrassment and a political liability. So it created some friction back then. That has changed a lot, the communities have changed and grown closer together, but it had some rough feelings between the communities at one point."

Cross says that the diversity which exists within the transgender community itself means such issues sometimes surface even among trans people themselves.

"Believe it or not, there's sort of a transphobia within the trans community because in trying to justify one's gender you often find yourself having to live up to a lot gender expectations. I've heard people who have felt really bad about themselves because they have a male body, they identify as a female and then they're like, 'Oh no, I'm good at math. Am I a fraud?' That sort of thing. So it's also very internalized."

Despite the challenges, both Cross

and Allen believe there has been some progress in recent years on trans issues, with more support groups and greater awareness in the wider community. But, argues Cross, a major hurdle which still needs to be overcome is the lack of legal recognition for transgender people.

"As it stands now there is no explicit legal protection for transgender people under Canadian law. This means that in cases of discrimination trans people are only partially protected under provisions of the Charter of Rights-such as gender, sexual orientation and, believe it or not, disability," she explains.

"However, these protections are flimsy at best as they are open to interpretation. The greatest stride we can make for transgender rights is to write 'gender identity and gender expression' into our charter as illegal grounds for discrimination. I have seen many transgender people lose their jobs and be harassed by their coworkers and managers. While changing the law won't eliminate the issue of discrimination, it will at least place us on equal footing with other minorities in claiming our rights." V

Other trans-related events still to come at Exposure include "Gaping, Gawking, Staring: Living in Marked Bodies," a lecture by Eli Clare on Fri, Nov 21 (3 pm -4:30 pm) in HCL-3 on the U of A campus and the TRANSgressions visual arts exhibit which runs until Sat, Nov 22 at Garage Burger (10242 - 106 St). Check exposurefestival ca for full details.

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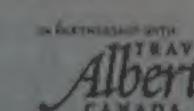
ANNUAL DECORATING OF THE TREES Sunday, Nov. 9, 16 & 23, 1:00pm - 4:00pm

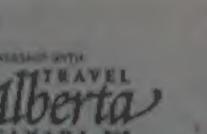
DOWNTOWN DEVON

Lighting Ceremony 5:15pm Christmas Light Parade 5:30pm Passport to Christmas









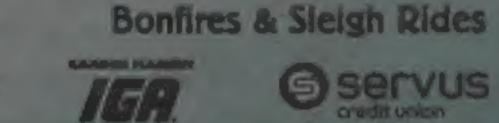














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Time to dump the sound bite

RICARDO ACUÑA / ualberta.ca/parkiand

Historically, the Parkland Institute's annual conference has dealt with very specific themes or issue areas like energy policy, the environment, healthcare and sovereignty. This year's conference, held last weekend at the University of Alberta, focused on a much bigger picture question: what are the overarching stories and myths that have determined our current political reality, and where are the spaces for replacing them?

Inherent in that question is the admission that our past and current focus on statistics, economic figures, "rational" arguments and policy proposals has failed to generate any type of significant change in our politics and society at large.

According to many of the conference's speakers, the reason for this is that these stats and figures never actually reach the part of the mind where people carry their beliefs, and from which they vote and inform their politics.

This explains how, for example, a person can identify as being concerned about the environment, while politically supporting a party that intends to do nothing about it. It also explains how, as reflected in recent polling by the Pembina Institute, Albertans can claim to overwhelmingly support slowing the pace of expansion in the tar sands, yet turn around and vote for the one party vowing to do nothing about that pace.

The implications of this are significant for anyone interested in building a society based on equity, justice and sustainability: our politics are guided by an overarching story that we have accepted as true, and no amount of stats, figures, slogans, policy proposals and fear-mongering is going to remove that story from its place of privilege.

lt seems obvious that in order to dislodge one dominant story you need a new story—one that is at the very least as compelling as the one you're seeking to replace. What is less obvious is how, in practical terms, that replacement happens.

Part of what we heard at the conference is that art and culture have a crucial role to play in that process, because they have access to that part of the brain that political slogans and policy papers can never reach. Music, fiction, poetry, comedy and satire all have a way of by-passing the political filters and actually reaching people with new stories—this is part of the reason that the folks in government interested in perpetuating the current story are so set in cutting funding to

those artists trying to tell a new one.

BUT THE WAY we use language and interact with people can also play a role. There are words, phrases and actions that will never make it past those filters in the brain, and there are others that can actually make it through and begin to change the stories we hold as true. This isn't about sound bites or slogans, it's about a fundamental change in the way we use language—a change, if you will, in the stories we tell and how we tell them.

The problem is that, for the most part, those of us working for some aspect of social change in our communities have bought into the story of instant impact and gratification. The question and answer sessions at the conference revealed that people were only interested in the immediate slogan or sound bite that was going to save Medicare or defeat the Tories tomorrow.

The stories that dominate North America today were crafted and disseminated over a period of 25 years before they reached anywhere near their current level of dominance. That simply can't be replaced overnight. Continuing to focus almost exclusively on the short-term, the way we have, means we will never truly embark on that process of building a new story. And if we never embark on that process, we will never get there.

Today the story which has informed the politics of Albertans and Canadians for the last 20 years is in crisis. The financial systems and power structures at the heart of this story are in the midst of collapse. We are in a period where the "truths" that people have been holding on to can be brought into question, and where we can finally begin the process of building a new story to guide us.

But if we don't move our language and actions beyond sound bites, slogans and fear-mongering, we will miss that chance. If we don't embrace the power of art and culture in building and telling that new story, we will never get there. And if we think that all it takes to drastically change our world is to have the "right" stats and numbers, then we haven't been paying attention. We need a radical transformation in our activism if we want a radical transformation in our society, and there is no better time than today to start that process. Dump the sound bite and start telling a story.

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.





From Kenya, with love

MALCOLM AZANIA / malcolm@vueweekly.com

rno Kopecky looks a lot more like Eminem than Barack Dobama, but by now he's got more in common with the US leaderelect than he does with Mr Mathers. The youthful Canadian reporter has recently returned from a year's journalistic exchange at Kenya's Daily Nation, East Africa's largest paper, where he directly observed a federal election whose violence made the American one look like a meeting of a ladies' auxiliary. He's in Edmonton on Friday to discuss his experiences at a benefit for Carolina for Kibera, an NGO providing health care and social relief for the denizens of Nairobi's largest slum.

Complaining about how work at Kenyan newspapers compares with work at North American isn't easy for FRI, NOV 21 (7 PM)

KENYA TODAY

ENGINEERING TEACHING AND LEARNING CENTRE
(ETLC) E1-003, U OF A CAMPUS (116 ST & S1 AVE,
EAST ENTRANCE)

\$10 (HALF OF PROCEEDS DONATED TO PROJECTS
IN KENYA)

Kopecky, since his sole daily inkslinging on this continent was in Mexico, although his Kenyan dispatches roosted in *The Walrus*, *Maclean's* and the *Globe and Mail*. But he found the Daily Nation a decent place to work.

"By African standards, it was a pretty wide open paper," he told me by telephone from British Columbia. "They've got a lot of press freedom in Kenya, so by regional standards it was fairly progressive. That's not to

say they weren't in bed with a few of the local politicians," he says, but when asked, admits that "the New York Times, in the run-up to [US-]Iraq War, they were repeating verbatim what all of the politicians said."

Kopecky found that Kenyan election coverage was faithful to the maxim "If it screeds, it leads," noting, "In election years, the sales always double for newspapers, because they follow politics over there like we follow celebrities. Newspapers were much into playing up the drama, and the fiery, incendiary things the politicians would say [and] conflict that readers love to have. Emotions and tensions were raised so, so hugely. You can't lay the blame at any one person's [feet]. but I think the media definitely played a role" in the post-election violence which saw the deaths of hundreds. "After the election held on December 27 and all the madness that fell out after that, there was soul-searching on the part of some of these media groups, and a lot of heads rolled," figuratively speaking.

WHILE ELECTION VIOLENCE had been a sorry staple of all previous Kenyan elections, says Kopecky, warnings were overblown that the violence could have caused state collapse like that of Somalia or a civil war like that of Rwanda or the Democratic Republic of Congo, although the scale was greater than usual and lasted for weeks. While postelection combatants in Kenya initially used only machetes, reports indicated that "people were starting to get arms shipments from Somalia [and] Sudan [which] have lots of militias and lots of ways of sneaking guns around." Kopecky concludes, "That's a question for posterity now: how close did they get to an all-out war?"

raise a dramatic question: whose interests are served by destabilizing Kenya? Such motives are obvious in the case of the Democratic Republic of Congo, arguably the materially richest country on the planet whose supply of coltan is indispensable to the operation of all computers, mobile telephones, DVD players and similar electronics. But Kenya is neither materially rich nor is it at a geostrate-oic crossroads. So why?

gic crossroads. So why? "Mostly local interests are served" by such destabilizing arms shipments, says Kopecky. "There is an ethnic element to it. The Luos are the [nationality] of Raila Odinga, the opposition leader who was denied victory in what most people saw as fraudulent elections. His Luo people have strong links with [nationalities] based in Somalia and Sudan and especially Uganda ... but there weren't too many outside players stirring the pot in there. Quite the opposite, he says, arguing that ironically, Kenya has been saved the misery of wealth that has plunged Congo into more than a century of misery and genocide. V



Made-in-Alberta hope

WELL, WELL,

Margot Kidder says she hates the words "mental illness." So do I and, like her, I keep trying to find better ways to describe the experience of major depression, bipolar, panic, anxiety and obsessive-compulsive disorders without minimizing the frustration, pain and sometimes powerlessness they bring. A malfunctioning pancreas producing insufficient insulin we understand, malfunctioning neurotransmitters we don't, at least not without the still surprisingly loaded and stigmatizing words "mentally ill" coming to mind.

We've got to find new language and a way to move beyond old and preconceived notions, because too many of those suffering with malfunctioning neurotransmission suffer in silence and denial out of fear of being labelled weak or nervous or melodramatic or rebellious or crazy. We need to begin to see bipolar and all mood disorders as part of the human condition, just as we do other kinds of distress and disease. Those who suffer mood disorders are often extraordinarily brilliant, creative, energetic, determined and altruistic, but they also suffer more and more easily in response to emotional and chemical toxicity.

Margot Kidder, who attempted suicide at age 14 and for a long time suffered bipolar episodes, says she's now well and that she's had no episodes in 14 years because she's corrected the underlying problems. She understands that impaired digestion plays an enormous role in healthy brain chemical transmission. Our digestive systems are the gatekeepers of our health, and when damaged they mistakenly prevent absorption of essential nutrients, and often grant toxins easy entry into our blood and brains. Kidder understands that psychiatric meds, while life-saving at times, often do little more than take the edge off symptoms.

Kidder got well through an orthomolecular approach. Most psychiatrists, not trained in orthomolecular medicine, are naturally pharmaceutically oriented and react with skepticism to talk of natural healing. But some experts, like Harvard's Charles Popper, react with an appropriate balance of skepticism, courage, bonesty and hope.

POPPER, initially resistant to the idea that nutritional medicine might play a major role in treating psychiatric

disorders, has been unable to ignore the results he's seen. About Autumn Stringham, an Alberta woman who recovered from bipolar with a made-in-Alberta nutritional approach—Truehope's EMPowerplus—he says the enthusiasm about the product is justified. "By all accounts, EMPowerplus changed her life more profoundly than conventional medication treatments could. The success in her case in undeniable. And there are thousands more like her."

And about the research currently being conducted on EMPowerplus—the research that Health Canada shut down the first time it got underway—he says, "I'm betting that the clinical trials will become the foundation for a new direction in psychiatric research."

California psychiatrist Estelle Goldstein told me EMPowerplus is now the cornerstone of her practice. "Not everyone responds equally," she told me, "and I don't use only EMPowerplus. I use it in conjunction with essential fatty acids and specific amino acids, and, when patients still don't respond fully, a holistic approach that addresses related underlying health and metabolic disorders. But, still, I see so much I never dreamed I'd see. I've been in practice for 17 years and I'm amazed with the results I see. These nutrients get past the blood-brain barrier, and they work."

Critics charge Truehope with holding out false hope in a product of questionable safety. But neither preliminary research nor Health Canada's own Health Hazard Evaluation have raised any real concerns around the toxicity of the product. Given the thousands of us hurt by psychiatric medications every year, and given the thousands that have been well and stable for years and would lose their key to good mental health were EMPowerplus to be banned, resistance makes little sense.

Zyprexa, Eli Lilly's top-selling psychiatric drug, comes with serious risk for obesity, diabetes and high cholesterol. Earlier this year, Alaska, in trying to recover costs generated by the increase in diabetes in those on Zyprexa, won a \$15 million settlement from Eli Lilly. They say they're trying to reduce healthcare costs, but I don't see it. What I see is a lot of insanity, though not so much in those who suffer the painful and sometimes tragic fallout of faltering neurotransmission as much as in our continuing to do what we're doing when it's not working.

EROUNDUP ROUNDUP

BUDGETABLUES

The impacts of the financial crisis have hit the bottom line of both the municipal and provincial governments.

A city report released November 13 projects a shortfall in tax-supported operations of \$29.7 million for 2008, based on the first nine months of the year. At the end of June the City's deficit was projected to be just \$12.6 million. The report stated that the shortfall was due to reduced investment earnings, higher fuel costs early in the year and extra snow clearing costs due to spring storms.

Provincial Finance Minister Iris Evans gave her second-quarter financial update November 18, dropping Alberta's budget forecast from the first quarter by \$6.5 billion. The provincial surplus for 2008-09 is still projected to be \$2 billion, \$435 million higher than budgeted, due to higher-than-expected summer oil prices.

In a press conference, Evans cautioned that this update doesn't reflect the full impact of the recent economic turmoil.

Alberta's Heritage Fund also lost \$1.2 billion, or seven per cent of its value, in the first half of the year.

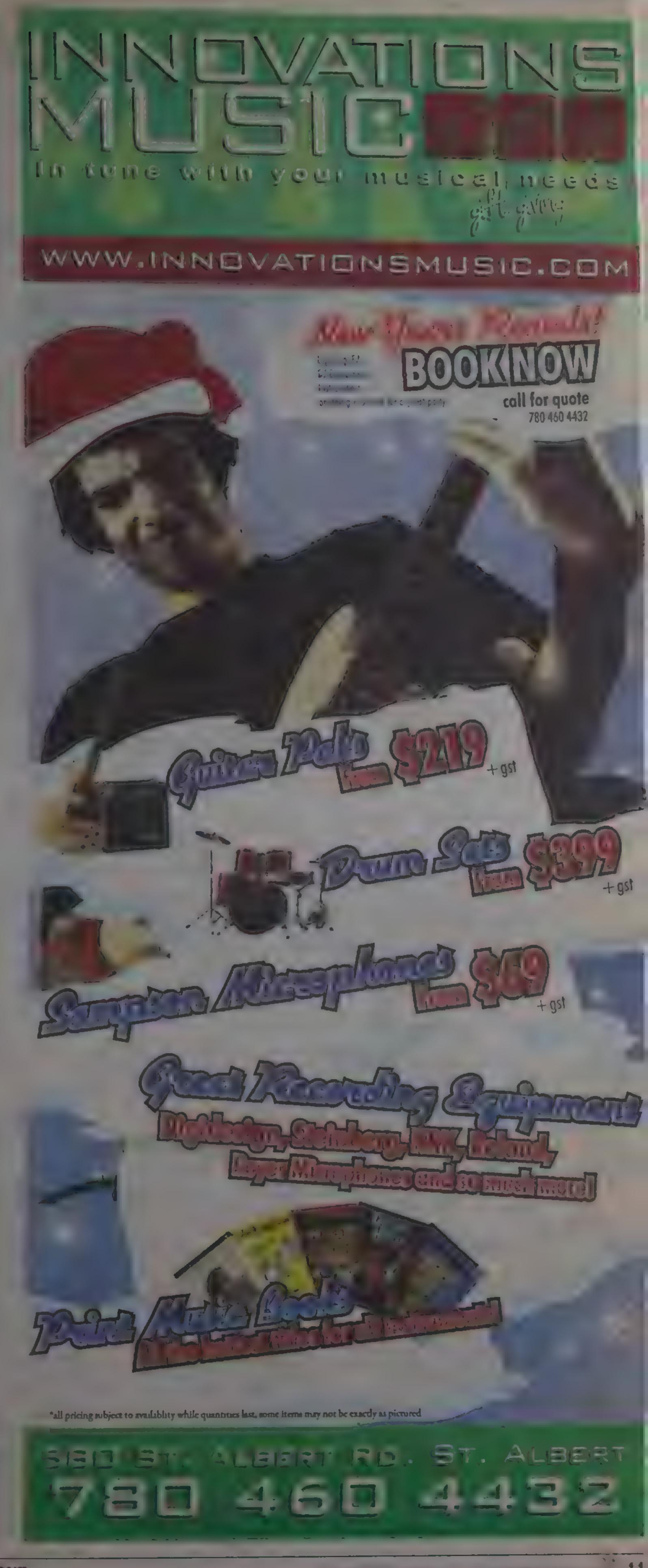
SUPPORT FOR LUENCON GROWS

Support is growing for the embattled Lubicon Lake Indian Nation of northern Alberta in their long-standing land dispute.

Over 60 human rights, environmental, Indigenous and labour organizations on November 18 sent an open letter to the provincial and federal governments calling for a negotiated resolution with the Lubicon and a suspension of plans by TransCanada to build the North Central Corridor Pipeline through Lubicon land.

Earlier in November, the Assembly of Treaty Chiefs, representing the Chiefs from Treaties 6, 7 and 8 unanimously issued a resolution in support for the Lubicon in their fight against the pipeline, saying, "TransCanada Corporation must obtain the approval of the Lubicon Lake Indian Nation before TransCanada Corporation begins construction of any projects within Lubicon Lake Indian Nation Traditional Territory" or re-route its pipeline around Lubicon land.

-SCOTT HARRIS / scott@veeweekly.com



Captivated by the clothes



Go ahead and ogle, rotate the camera for a better look, let your gaze move up from the toes in slow femme-fatale exposition: kicky pirate boots, striped breeches tucked into their turned-down tops, a heavy, dark leather duster with a face-obscuring high collar, piercing eyes, an elaborate bonnet, once the pride of a merchant-class matron, now rain-stained and battle-battered. Everything in shades of blood red over the full but firm curves of a woman of action who's not shy of calling for another plate of mutton. Sex and danger, she accessorizes with weaponry: a burnished pistol, a samurai sword.

Yeah, Fable II is the shit for dress-up-dolly.

Seriously. At this point, I'm only in it for the outfits. I've been playing this bustingat-the-seams action/RPG sequel intermittently for a few weeks now-mostly as a break from my Fallout obsession, which is problematic since Fallout's "jump" button maps to Fable's "cast magic" button and I'm constantly freaking out the townies by accidentally shooting fireballs around the pub—and nothing gives me more satisfaction than popping open a treasure chest to find the goblins gave their lives guarding a sweet hat. The other night, I played an extra three hours into the morning because I refused to rest until I'd scrounged up a decent pair of gloves. It's that kind of game.

There's more to Fable II, of course; lots more. I guess there's a crazy evil wizard-duke or something? I'm supposed to be questing for closure with that guy. But even that closure extends into the dress-up-dolly realm, into ... moral aesthetics. Your choic-

es change your look. Saintly searchers for truth and justice get a glow about them, pale and bright an angelic; hell-bent reavers of bloody vengeance have their complexions veer into the dark and diabolical. My deeds so far haven't had enough ethical weight to make for much of a moral makeover, you're not really picking sides in the cosmic battle while shopping for dyes or rummaging through bookstores for dogtraining manuals. All my girl's got so far is a little bit of a hollow, haunted look around the eyes, probably as a result of all the scared-shitless rubes I've left in my clumsy fireball-flinging wake. To get the real exotic smoky-eye look, she's going to have to slaughter a slave caravan, at least

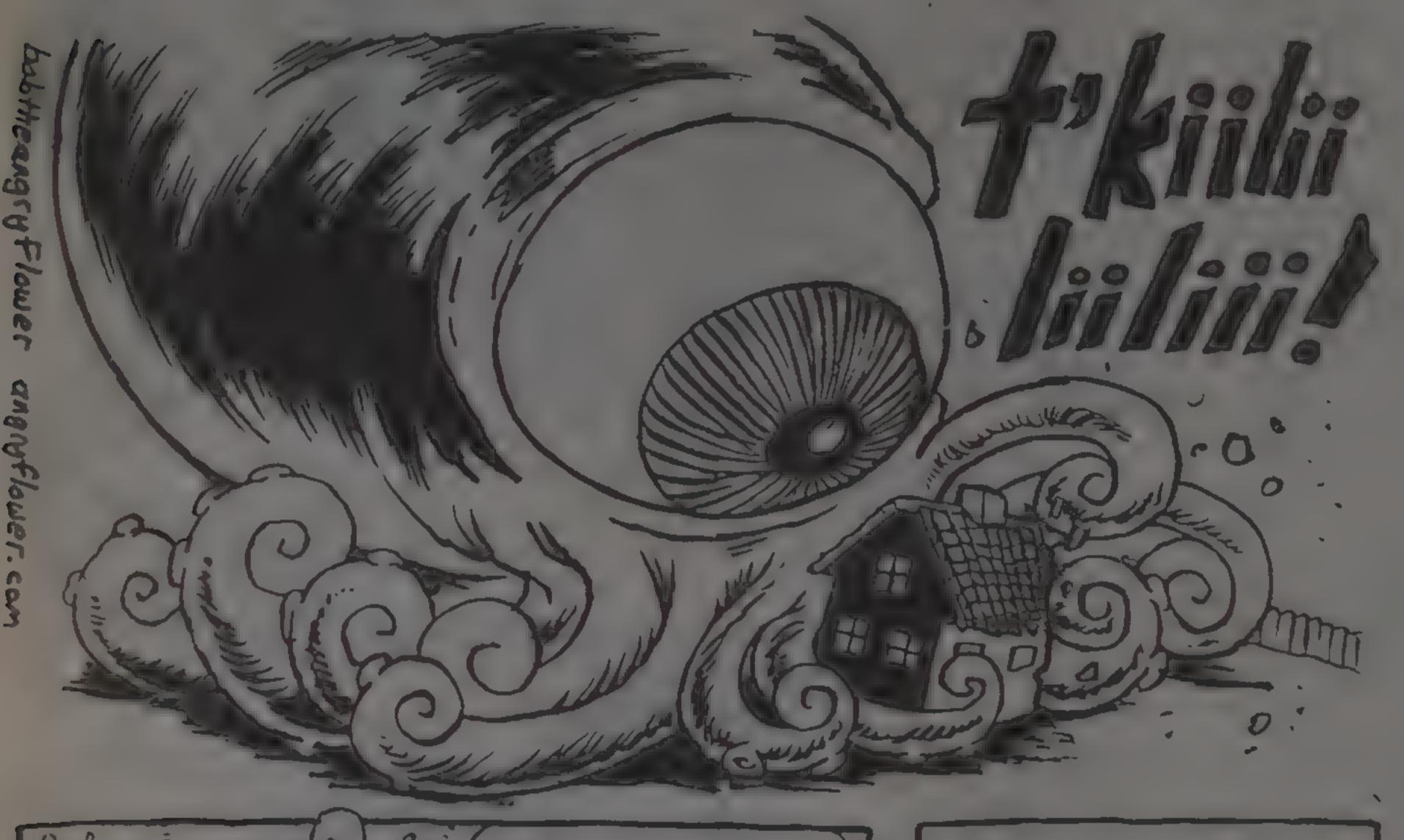
longer, Fable II offers a lot to do — you can get married (even gay-married!), have kids (or not; condoms are a common treasure

item), buy a house, buy a business, build a trade empire—but there's something that keeps it from becoming the oh-god-just-sixmore hours then-l'Il-save-and-quit-l-swear obsession it'd have to be to power me through all that stuff. That something is its mechanism for social interaction. In Fable II, you communicate with the world's denizens through dozens of "gestures," little animations that evoke certain responses in those near enough to see/hear them. Brandish a trophy from your exploits, and folks might clap and cheer, bumping up your level of fame. Do a little dance in the town square, people might think you're funny and nice and like you more. Blow a fart (or launch a fireball) and you're going to alienate the crowd. I see where they want to go with this—to model your social interactions more organically than might be possible with canned dialogue choices—but the result is just ... well, silly.

Let me give you an example. Wandering a misty clifftop trail one moonlit evening, I encounter a ghost. This ghost, the forlorn shade of a jilted lover, charges me with a task: seduce the chump that broke her heart,

then do for him as he did to her I always do what ghosts tell me, so, OK, I head to town and find the guy. I get his attention with a little trophy-brandishing, then just start mashing the "Seduction" button. As the townsfolk look on and cheer, I blow kisses, whisper sweet nothings, wink and mince about, and eventually the guy's love-o-meter is filled and he agrees to marry me. This takes five whole minutes, five minutes from "Yo!" to "Yes." Granted, it may have had something to do with the fact the guys a crummy townie and I'm a buxom samurai-sword asskickin' vixen with a crimson corset and a pouchful of sheepskin jimmy-hats and he'd be a lunatic not to jump at the chance to park his raggedy unemployed ass in my paid-for gypsy caravan, but still. The whole scene was so ludicrous, the gossamer threads suspending my disbelief all snapped in a hurry; I was out.

And yet ... the clothes! They bring me back in; I still haven't found the gloves I was after, you know? I can put up with the ridiculous clowning for a while, fired by imaginings of what wonderful shirts, boots and doublets might lie farther into the mysterious reaches of the land of Albion ... •

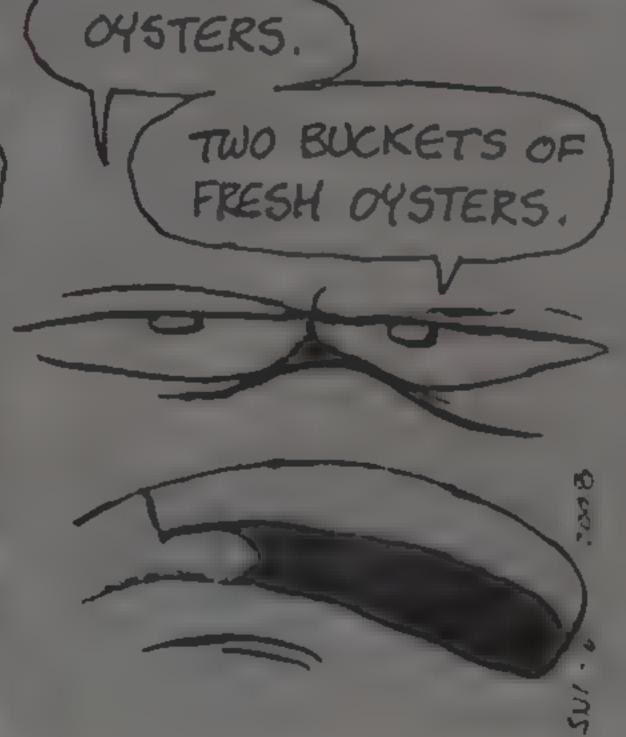












Hey, Mr fluite man



Your Edmonton Oilers returned to Rexall last week after their long road trip but stumbled at home with a 5-2 loss to the Maple Leafs (fret) and a 3-2 shootout loss to Colorado (fume). They followed that up with a third straight winless game in a 4-0 loss to Detroit in Motor City. The skid was salvaged with a huge 7-2 win over the Blue Jackets in Columbus

quiz: who's on the Oilers' top line? Second line? Power play? Having trouble answering that? So are most Oilers fans these days.

As of late, I can't seem to remember watching even one period of hockey where there was anything resembling consistency with the lines Coach MacT has put on the ice. Going into this season, the lines seemed to be set in stone. These days, I wouldn't even bother writing them down on a napkin. It almost seems like some kind of knee-jerk reaction: lose, shuffle the lines, lose, shuffle the lines. I mean, even the best teams lose games. Would you separate Gretzky and Kurri because you lost a game? Lafleur and Shutt? Messier and Anderson? Hall and Oates? I mean Hull and Oates? I understand that things can get stale after a while but that would need to be precluded. by players actually staying together for a stretch. Guys are playing tight, not wanting to get moved around. This applies to the goalies, too. Lose and you sit. Remember how well that worked with Markannen and Conklin? Want to send a message? How about a three-hour bag skate? Maybe toss some garbage cans around the dressing room? TB's suggestion? Just let the lines play together for a while.

That being said, MacT, let me be so bold as to propose a moratorium on the line-blender for a five or six game stretch. It's not for me to decide who plays with

whom, but just let them stay together for a few games. If nothing else, it may help Rod Phillips keep the players' names right for a while. Do it for Rod, TB

BUSK A MOVE There are certain mich celebrities and familiar faces that longtime Oiler fans could consider part of the game night experience at Rexall. These are the people in the neighbourhood: you've got the scalpers ("tickets!"), a handful of familiar ushers, the "Coooolllldd Beeerrr" guy and many other so-called unsung heroes. Those of us who ride the LRT doubtless know "Flute Guy." He's been a fixture at the bottom of the LRT stairs before and after home games. Glenn (yep, Flute Guy has a name) told me he's been playing in his chosen spot for 13 years now. Philistine that I am, I forgot to ask him what instrument he actually plays. It could actually be a penny whistle and not a flute, but I digress. Like a true artiste, Glenn sticks to his guns. His material is always classic Celtic jigs and reels. There's no Trooper, no "Hockey Song" and no lowbrow hockey jingles on his playlist. He'll take the high road. The big question? Glenn told me he does fare better in the collection hat after the Oilers win. "I'll make a little more money although I can't tell you how much." Say hey to Glenn next game. Unlike some NHLers, he shows up every night to play. DY

JUST HOPE IT'S BETTER THAN HIGHLANDER 3 Brace yourself. Slap Shot 3: The Junior League, comes out next week. Good news: the Hanson brothers return, joined by Leslie Nielsen, Mark Messier and Doug Gilmour. While it's hard to believe it could be anywhere near as bad as Slapshot 2 (crappy, horrible, embarrassing, shameless) this next sequel has all the earmarks of a direct to video shit-show. More good news: there are no Baldwin brothers. TB

THIS WEEK'S OILER DEFINITION

"Red Ox Inn": 1) A quaint restaurant on Edmonton's south side 2) (var spelling Reddox In)—Oiler prospect Liam Reddox, called up from Springfield last week, scored his first career NHL goal against Colorado. •



JAN HOSTYN / jan@vueweekiy.com

Ittle north-end eatery called Stephanie's Thai & Lao Fusion Cuisine about 18 months ago, when it first opened, owner Stephanie Vayaphanh wants to apologize. She's the first to admit that the food was inconsistent and, at times, downright dreadful. "Sometimes the food was uncooked; sometimes the food was still frozen." The perils of learning on the job—or, in Vayaphanh's case, learning while not on the job.

She started out by hiring all the staff, including two cooks. "That was my mistake, I didn't do it like my sister. I hired someone else to cook. I just went there and helped out a little bit. At the beginning, it looked so good—but it didn't turn out so good, not the way I expected. I had to start all over."

So start over she did. And she now follows in the footsteps of her sister, the owner/chef over at Boualong Restaurant and the sister she helped out for almost two years before opening up her own restaurant. "I did everything there—but I didn't cook. My sister, she doesn't like anybody touching her cooking. She's the only one that cooks. That's why she's successful."

So now, at Stephanie's, Vayaphanh does all the cooking, all the cleaning, all the dishes and all the serving—except when a friend or family member comes to help out. And when they do help out, they aren't allowed to cook. She has no other paid employees at the moment. "I do it myself. It's better than paying somebody, having food that is

ROFILE

STEPHANIE'S THAT & LAO FUSION CUISINE 5930 - 153 AVE, 780.757.1410

no good and then having nobody come to the restaurant anymore."

Vayaphanh came to Canada from her native Laos almost 30 years ago with dreams of becoming a nurse. But her English was "not that excellent" so she didn't get into nursing school. Then, in the midst of upgrading her English, she lost her father and, all of a sudden, she had a mother who needed support. Hearing that hair-dressers made a lot of money, she studied hairdressing at NAIT. But, after 21 years in the business and owning her own salon, "I haven't seen a big buck yet." Thus the restaurant dream.

Stephanie's was launched as a collaborative effort between Vayaphanh and a boyfriend—an oil worker who was always out of town. If they opened a restaurant, "He could manage the restaurant and I could manage the beauty salon." And he wouldn't have to go out of town anymore. But Vayaphanh said that just as they were starting out, the relationship fell apart. "It was just me after that."

SO NOW SHE RUNS both the beauty salon and the restaurant—and has no life. The beauty salon is up for sale and she's hoping it sells before the end of the year. Then she could put all her energy into the restaurant and



work on getting back a bit of a life

Vayaphanh didn't always cook. "Before, I didn't cook at all. I didn't have to. I always used to go to my sister's house—already had someone to cook for me. But it runs in the family, that cooking thing. I ate and then I knew how to cook. I saw other people cook and I learned, but I might not do it exactly the same way."

"The food that we cook, me and my sister, is almost the same. But I don't want to copy my sister. I will make it a little different, I want to be original."

And she's certainly original when it comes to her 132-item menu. "The reason it's so big is that I love for people to explore instead of always eating the same thing. If you go to other Thai restaurants, you don't see that. That's why I do it, because then I have something somebody else doesn't make."

One of Vayaphanh's big concerns is differentiating herself in a city full of Thai restaurants. So she focuses on being authentic. "I don't want to go too much on the Canadian side otherwise I'm like everyone else. Why would people drive all the way across town to see me?"

In two years, she'd like to see her restaurant booming. And in five, she'd like to open up something bigger. Something with a nicer bar where people can sit and have a drink and an appetizer on their way home from work, something with a dance floor and a big dessert showcase. "Tourists in Laos really love the desserts. And if you see it in front of you, you will really want to try it

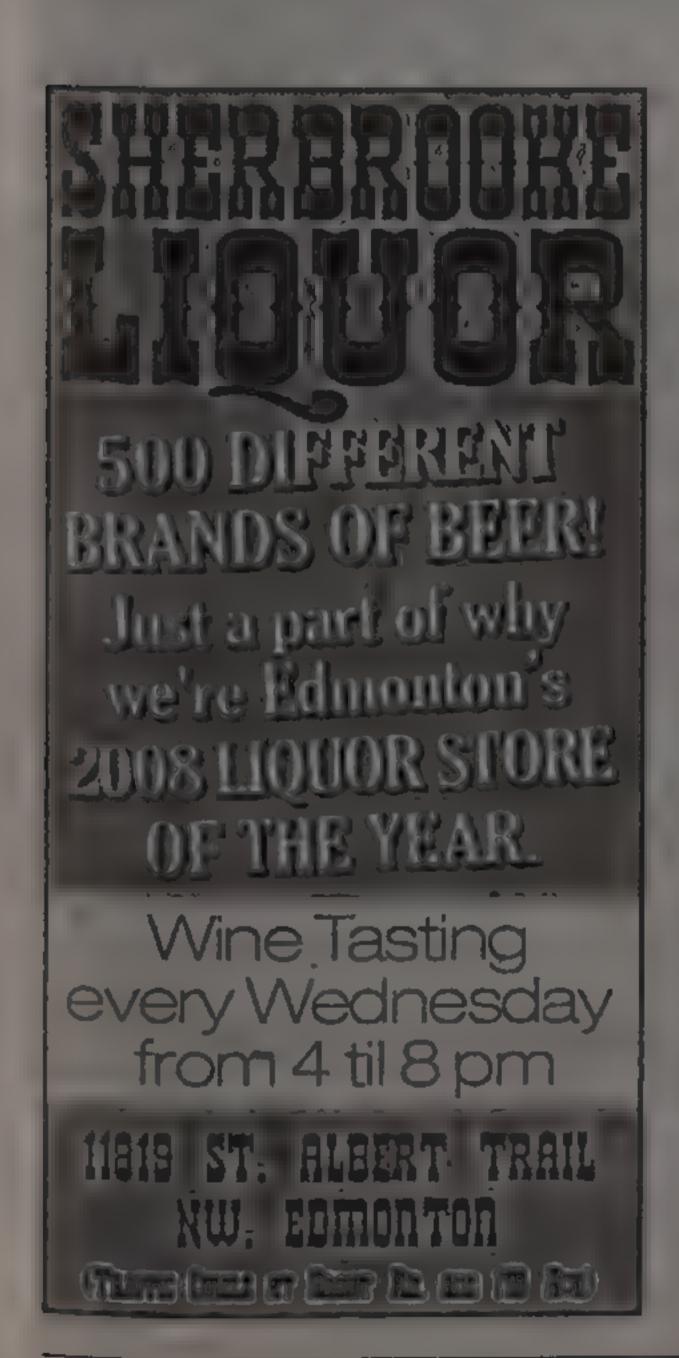
"Oh, there are so many things I want to do."

Right now, being both the cook and

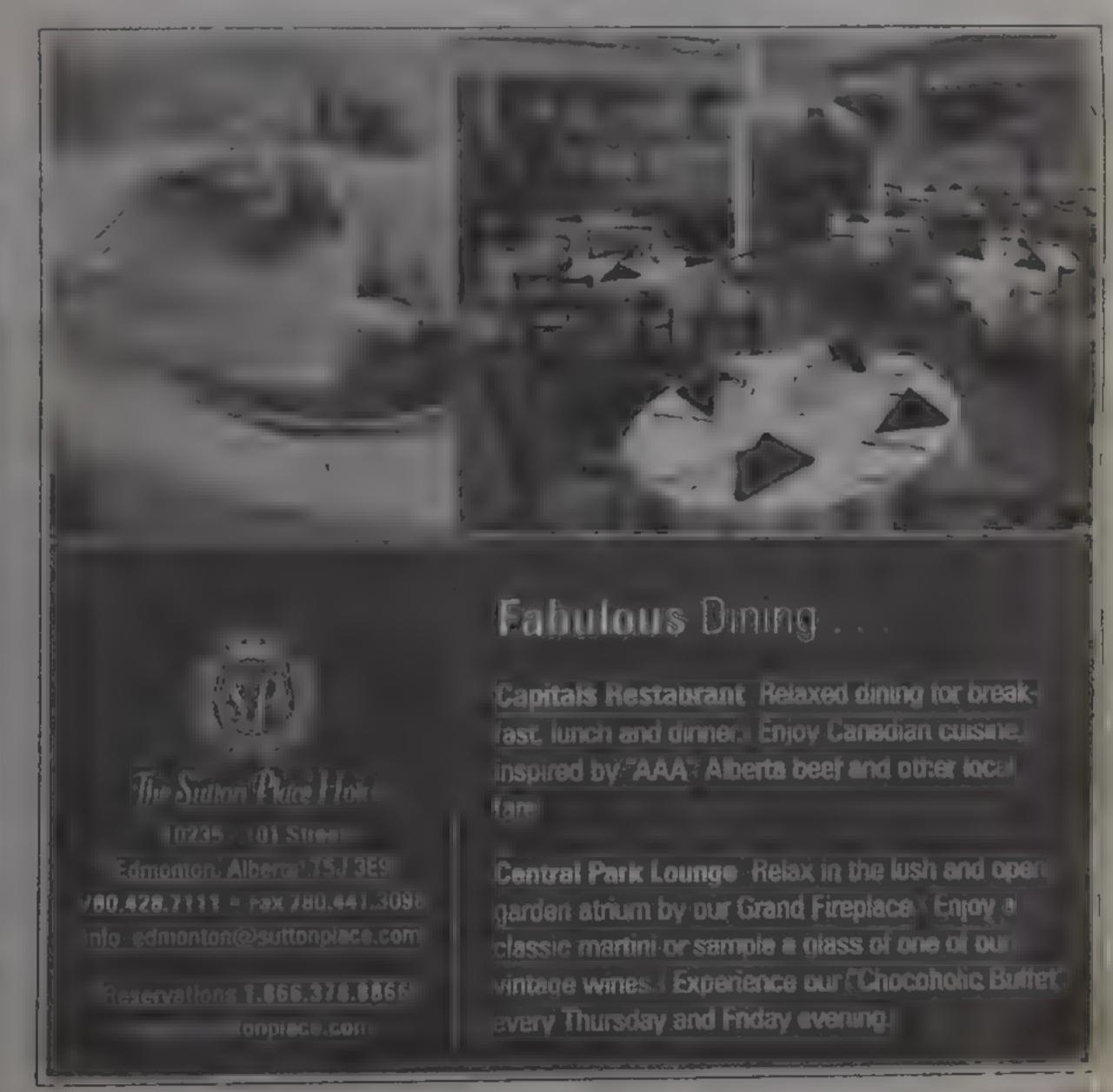
the waitress has its advantages, especially when it comes to repeat customers. "When you cook, you know what people like and don't like, and what you did last time." And when you're the waitress, you can help guide people with their food selections "Some people don't like hot, so you cannot let them eat hot, they need to eat something else. I try to adjust—you tell me what you like and then I cook "

Vayaphanh knows she has a lot of competition. "We all sell the same type of food—I cannot tell you that my food is better. But you have to come and try it and see for yourself. I want you to give me a chance

"If the people really love my food, they will come." And now that she's in charge of the cooking, she's starting to see more regular customers who do think her food is worth the drive.













CHAMPAGNE AT THE BIT

DeVine Wines pops the cork on its annual celebration of the finest of France's sparkling wines this Thursday, November 20 at 7 pm. A far cry from the bottom-shelf German swill you bought last New Year's, deVine will have samplings of Grower's champagne, bruts, rosés and the dated cuveés. It's reason enough to celebrate all by itself. For more info, visit their website, www.devinewines.ca, or call them at 780.421.9463.

GET WHLD

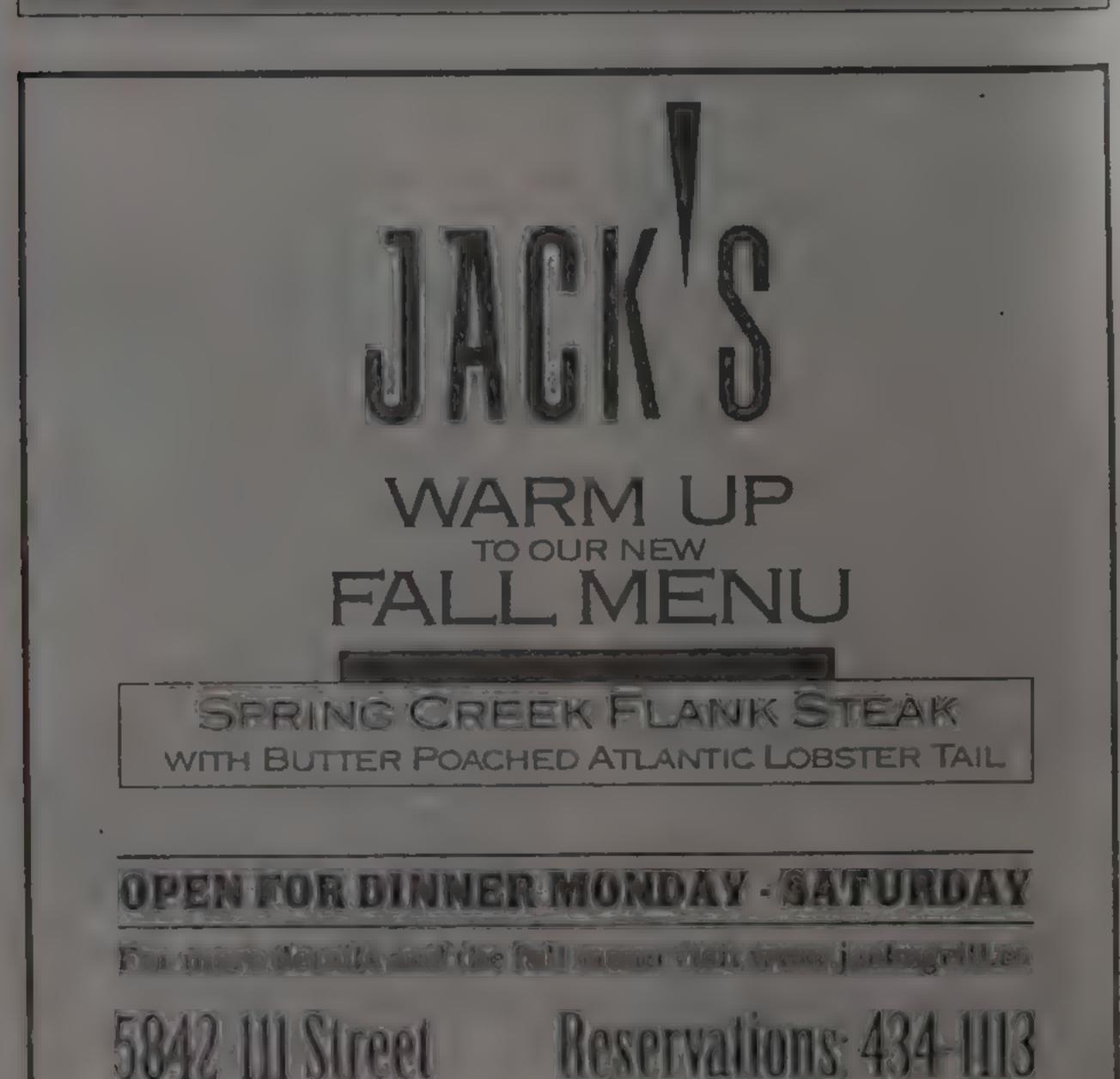
All throughout November, Normand's is celebrating Wild Game month, serving a selection of the finest wild-caught meat from Alberta and around the world. This

is your chance to sample succulent elk, wild boar, goose liver and even kangaroo and ostrich meat, all done up in Normand's posh French style. For more info, visit www.normands.com or call 780.482.2600.

FOUR NO MADRE

One of Edmonton's coolest restaurants is no more. Four Rooms, the eclectic restaurant that has oozed jazz over the last ten or so years, is done! Henry Song, owner/operator of the City Centre establishment, commented to Vue Weekly that he regrets closing on such short notice. He offered no explanation beyond that the timing was right. He regrets any difficulty caused to clientele, musicians and his staff. He has expressed a desire to continue to work in the food and entertainment industry. Vue joins many Edmontonians in looking forward to his return. w

Dish Weekly spills the beans on culinary events in Edmonton. Have an event our city's gourmands should know about? Just e-mail dish@vueweekly.com





Give it a Thai

JAN HOSTYN / jan@vueweekly.com

moment of ometimes, from the moment you step in the door, you just know you're going to love the place—without tasting even a morsel of food. It's like the walls and tables and even the big pots of hot sauce that occupy that space are all happy and excited. Or all the good vibes that have inadvertently gone astray in so many establishments across the city have all decided to congregate in one place, and you were fortunate enough to stumble in that particular door. The food itself is almost like an afterthought but, when it turns out to be truly exceptional as well, you know life is grand—for the moment anyways.

Cuisine is such a place. My friends discovered this little gem, tucked away in a north-end strip mall but, since it was way across town from our humble little abode, we were somewhat pokey in checking it out. But the night came when the howling winds seemed determined to blow us across the city anyways, so we gave in and let them.

Stephanie's energy engulfed us from the moment we poked our tousled heads in the door. She was working all alone, busy cooking up a storm for another table, when we blew in. She shouted, from her little kitchen at the back of the restaurant and across the whole dining room, that she would be there in a second and, sure enough, just a few seconds later, we were greeted by an energetic woman running towards us with determined little steps. She got us settled with menus and then she was off running again, back to the kitchen to continue her cooking. More running to get drinks, deliver food, ask a quick question, all the time smiling, joking and just plain happy.

We watched her holler across the restaurant to the next table to ask if they liked it hot, and we watched her run by while we were waiting for din-

MON (5 PM - 9:30 PM) WED (11 AM - 9:30 PM)
THU - SAT (5 PM - 11 PM) SUN (1 PM - 9:30 PM)
STEPHANIE'S THAI & LAC
FUSION CUISINE
5930 - 153 AVE: 780.757,1410

ner and, over her shoulder, exclaim "I'm cooking, I'm cooking!" It would have been a worthwhile little adventure, regardless of the food.

But the food was good—very good. And the surroundings were pleasantly comfortable and somewhat eclectic. The combination of reds, browns and greens, comfy booths and open tables, all mixed with touches of Thai décor in a fairly modern setting—add in a couple of TVs for the obligatory karaoke nights and a little bar tucked away in the corner—made it a welcome and appealing haven from the night.

Singhas (\$5.25 each) helped sustain us as we waded through the weighty menu. With 132 Items, many of which had multiple options—like 17b or 35d—the menu had as much character as Stephanie herself. Finally, with some recommendations from Stephanie, a couple of must-have favourites from our friends and a few random choices, we ordered. Believe me, it was no small feat.

Here's the list: Chicken Pad Thai (\$16.99), Yellow Curry with Beef (\$15.99), Phad Thoug Ho Mixed Vegetables (\$11.99), Mou Thoth Ka Thiem Phet (Garlic Pork, \$16.99), Grass Noodle Salad with Shrimp (\$17.99) and a medium Coconut Rice (\$9.00).

Since Stephanie was running a one-person show, we fully expected to have to wait a while for our dinner. And we did wait. But we were happy to order more beer and munch on the subtlety addictive shrimp chips that were plunked on our table; a nice little touch. I was hesitant to try them—the thought of shrimpy tasting chips seemed somewhat suspect—but they were surprisingly mild and very good.

Nothing like the dreaded fishy taste I was expecting.

Once our dinner started arriving, it quickly became apparent that our little table was in for a challenge. After we refused to part with the basket of shrimp chips, Stephanie told us that she'd make us sit at the "big" table next time.

Even though there was a fairly hefty pot of hot sauce on the table, we didn't even give it a glance. The food was spicy enough and full of zing. Besides, we didn't want to change anything.

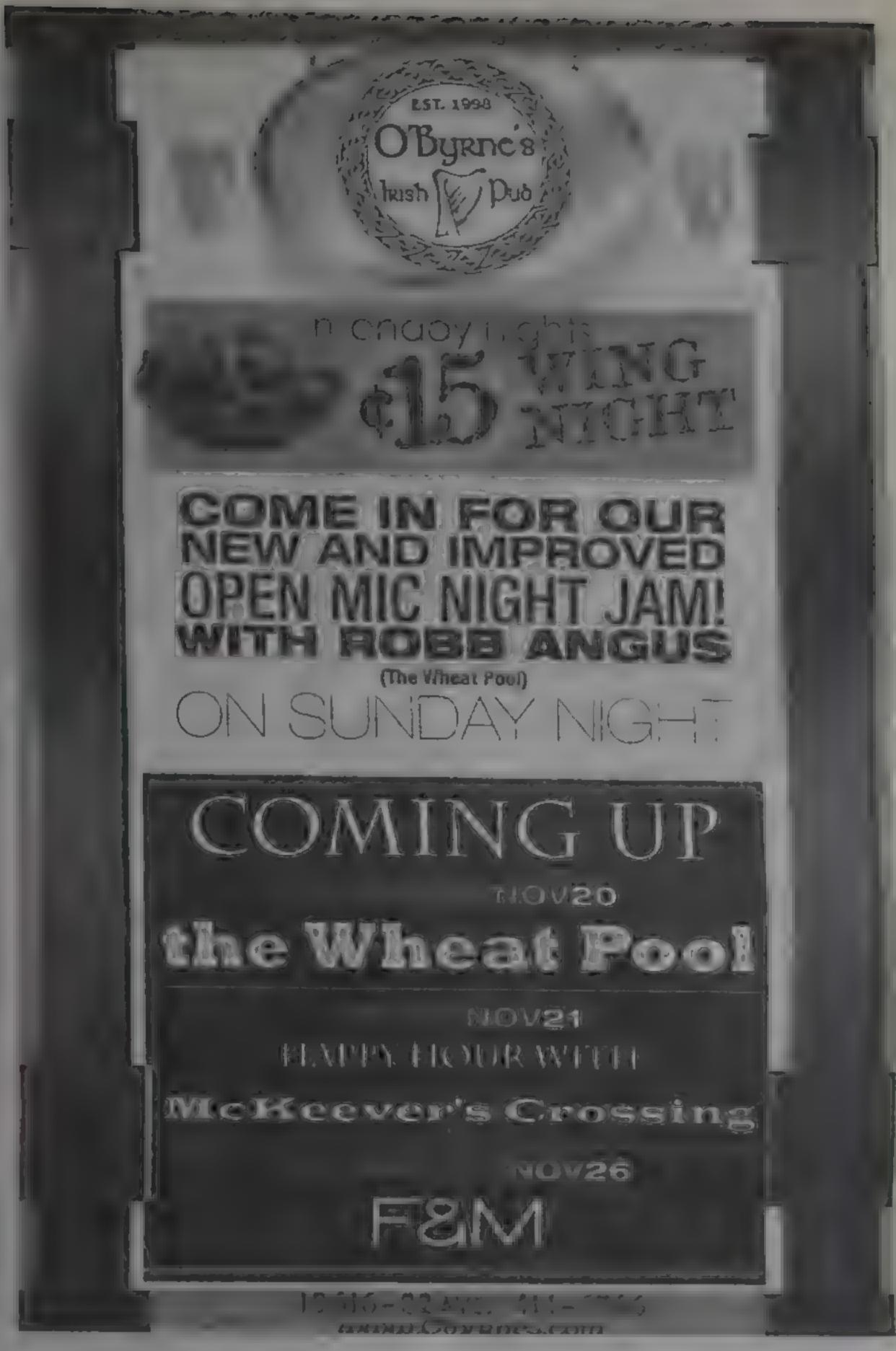
The Pad Thai was a meal in itself—spicy and saucy and peanuty. I thought I might be content eating just that, but one bite of the Grass Noodle Salad proved me wrong. It was a complex mixture that included crisp cucumbers, tomatoes, carrots and tender shrimp, all in a warm sweetand-sour sauce tossed with warm noodles. Maybe it was the soft peanuty nuggets that won me over, but it was amazing.

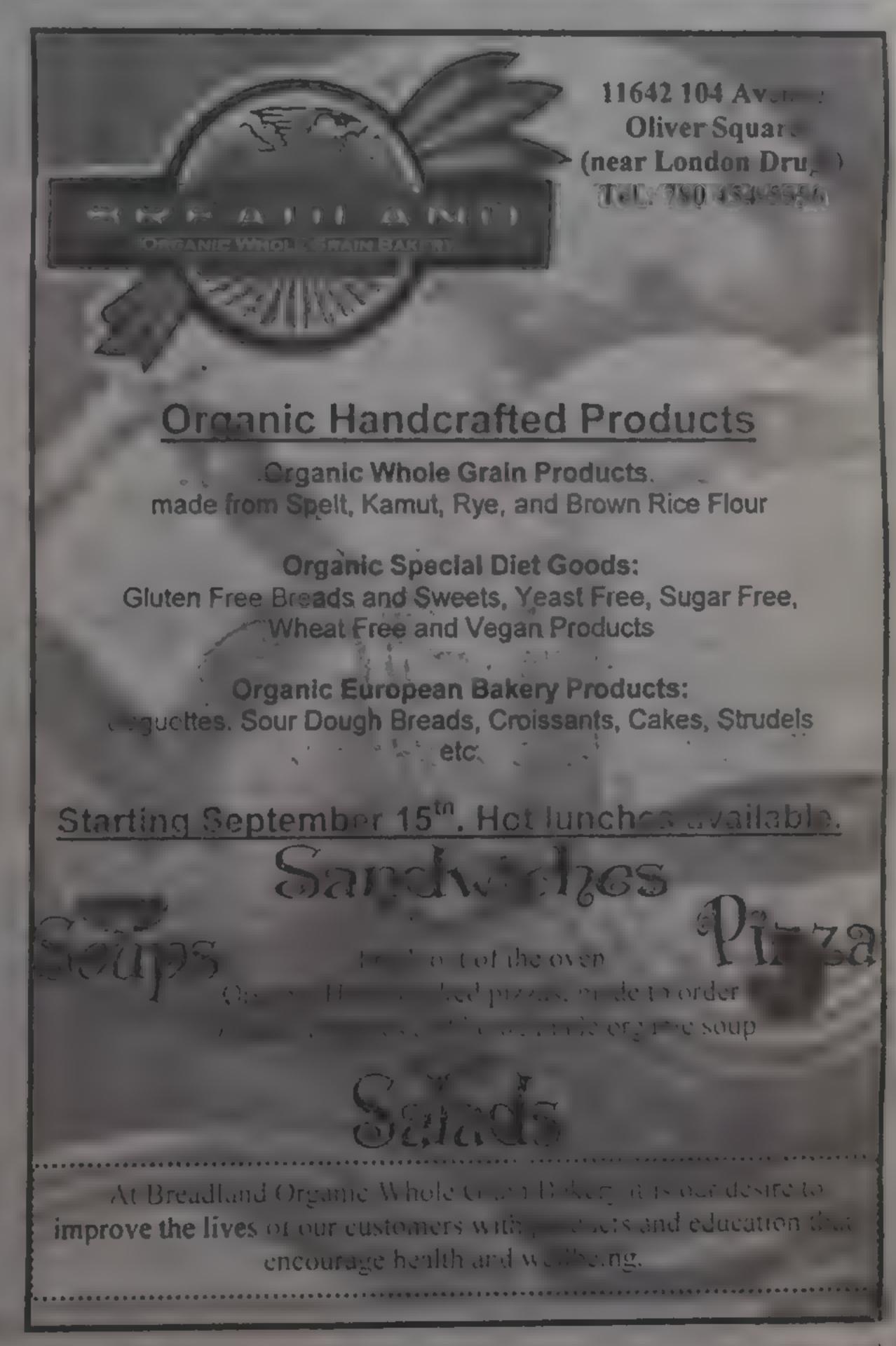
We ordered the yellow (mildest) curry because one of us isn't overly fond of heat, but it had heat to spare. Not a delicate dish, this one. Loaded with massive chunks of crisp green peppers, tender beef and what looked like practically whole potatoes, it could only be described as assertive. The fluffy coconut rice came in handy for soaking up any stray bits of sauce.

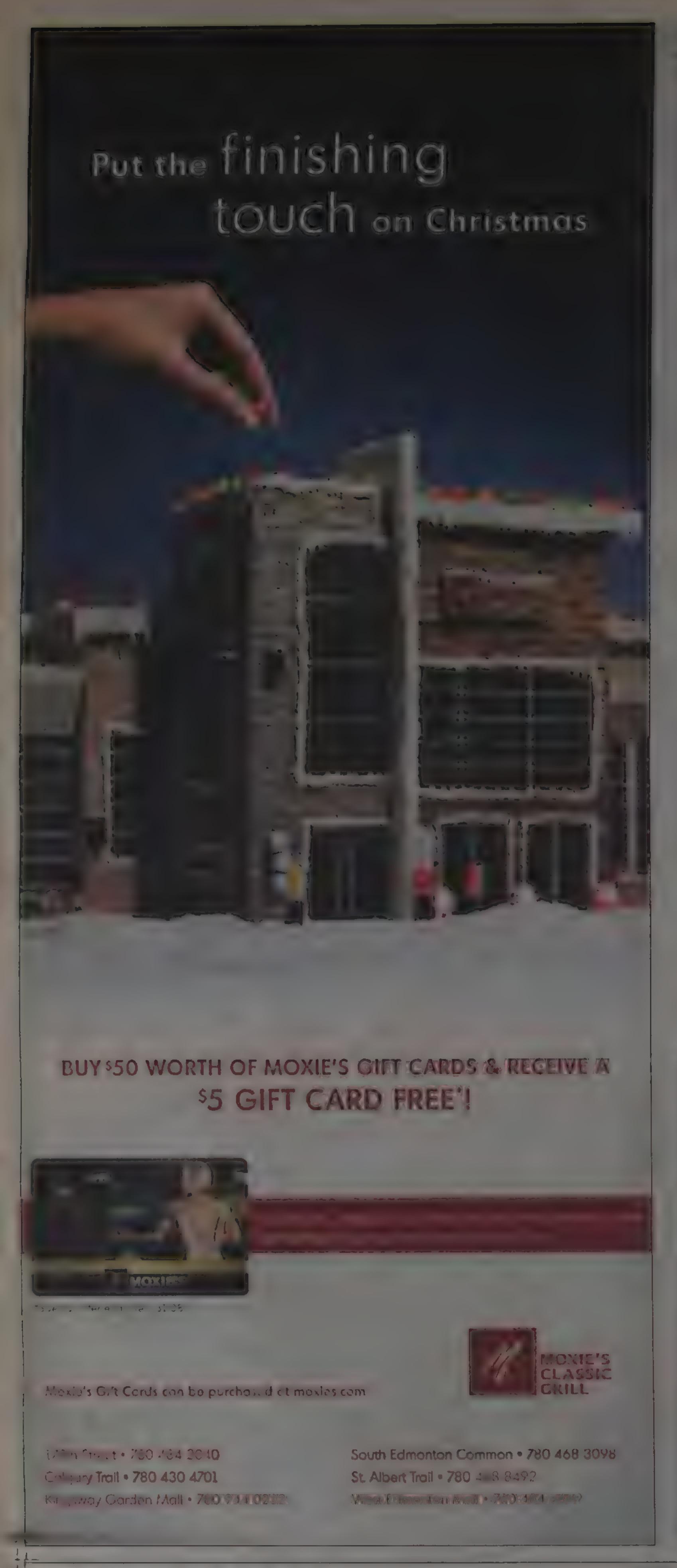
The pork was certainly garlicky and oniony and the veggies were varied and crisp. I wished I could have eaten more, but my fork was much too tired by this time to manage more than a couple of bites.

Needless to say, we went home with plenty of lovely-smelling left-overs, all packaged neatly in Styrofoam containers, labeled carefully with their designated menu number on them. Not that I would know off-hand what 79b was, but again, more character.

Interesting little place is a bit of an understatement.







A study of perfection in black



STAMBROISE DATMEAU STOUT BRASSEATE MCAUSLAN, MONTREAL, OUEBEC \$14.50 FOR SIX PACK

The beer world in Canada holds many secrets. The ubiquitous presence of Molson and Labatt often overshadow some finely crafted brews deserving higher praise. The issue is that these smaller beers simply can't get the distribution to become big and get the recognition they deserve.

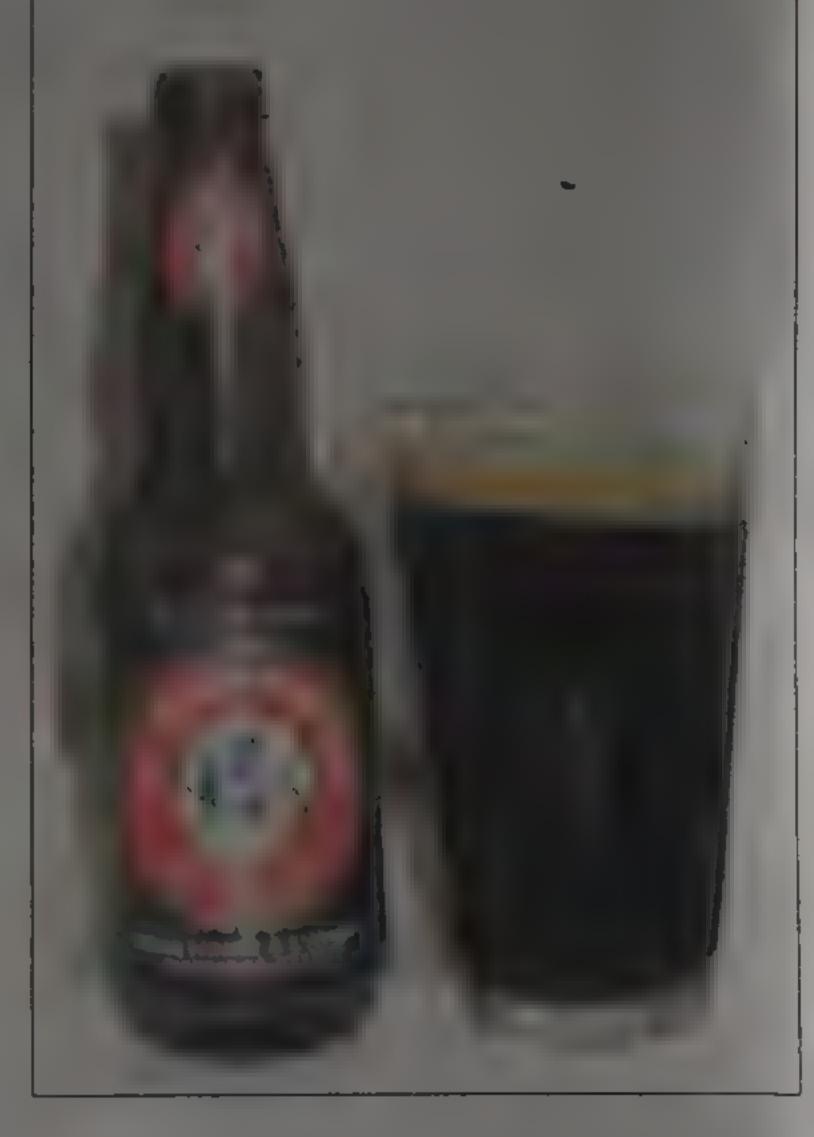
But that does not mean they are not admirable, desirable beers. A case in point: St Ambroise, produced by Montréal microbrewer McAuslan Brewing Inc., who have been crafting fine beer since 1989. In general it is a superior line of beers, demonstrating both quality and customer accessibility. And as it happens, this line also offers one of the most awarded stouts in the world. St Ambroise Oatmeal Stout won a platinum medal at the World Beer Championship—one of the rarest and most honoured medals possible—for its uncompromising approach to the style.

Plus, much less impressively, it rates as one of my favourite beers of all time.

Oatmeal stouts offer an attractive twist to the stout style, which most people associate with Guinness. St Ambroise really has oatmeal in it, which serves to soften the palate and provide a pleasant silkiness to the body. But, at its core, it is still a stout—which means dark, rich, roasty and satisfying

St Ambroise Stout slips into the glass with a deep inky blackness darker than night. It holds a thick dark tan head suggesting a rich, freshly pulled espresso It gives off a deep roasted coffee aroma, accented by caramel and touches of black licorice.

WHEN I TAKE A SIP, I first pick up a light and deft



sweetness of toffee and light caramel. Then the licorice and a bit of nuttiness sweeps in. The beer is not finished with me, then bringing in the roast—bold and direct—daring me to take another sip. The roast is forward but not out of proportion with the rest of the flavours. After I swallow I am left with a lingering coffee apparition and just a subtle touch of bitterness

It has a surprisingly light body given its multi-layered flavour profile. Plus it has that incomparable silky quality from the oats. The finish is a balance between malt sweetness and the drying quality of the roast.

I find I cannot describe this beer as anything other than brilliant. It should be a classic version of the style—and it is not only because of economics. Maybe my mission should be to inform the masses of this beer's greatness. And the mission starts here ... •





Salty (un) beef snacks



SHARON YEO / sharon@voeweekly.com

or those who thought world premieres were reserved only for films and music singles, think again. Eric Ng, a local DJ and a founding member of Champion City Records, has organized a world premiere for his "painstakingly crafted" Vegetarian Donair at the Hydeaway All Ages Art Space on November 26.

Made using meat sliced off a vertical spit, donairs are strictly off-limits to those who refrain from eating meat. Ng saw the challenge and the novelty in creating a dish that would

WED, NOV 26, (7 PM)
WORLD PREMIERE OF THE HYDEAWAY (10209 - 109 AVE), \$10 TICKETS AVAILABLE AT LISTEN RECORDS (10443 -124 ST) AND BLACKBYRD MYOOZIC (10442 - 82)

bring vegetarians into the donaireating fold. "For many converted vegetarians that I know, the donair is the most sorely missed of all greasy fast food delights. And for some who have considered becoming vegetarians, it's dishes like the donair that they can't give up. because there previously were no vegetarian equivalents."

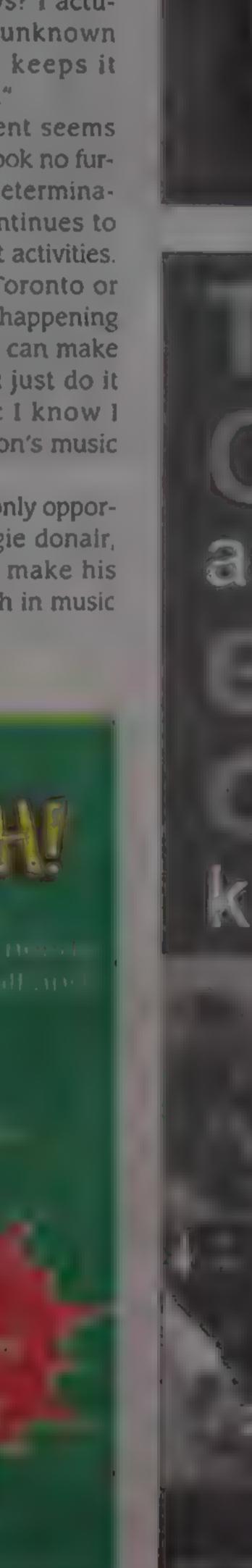
This isn't Ng's first time in the kitchen. He is the designer behind a few of Hydeaway's staple menu items, including a Chai-flavoured Bubble Tea and the Mr. Miyagi Japanese Hot Dog (topped with wasabi mayo, miso sauce, seaweed and pickled daikon). "Both food and music allow me the opportunity to be creative," Ng says.

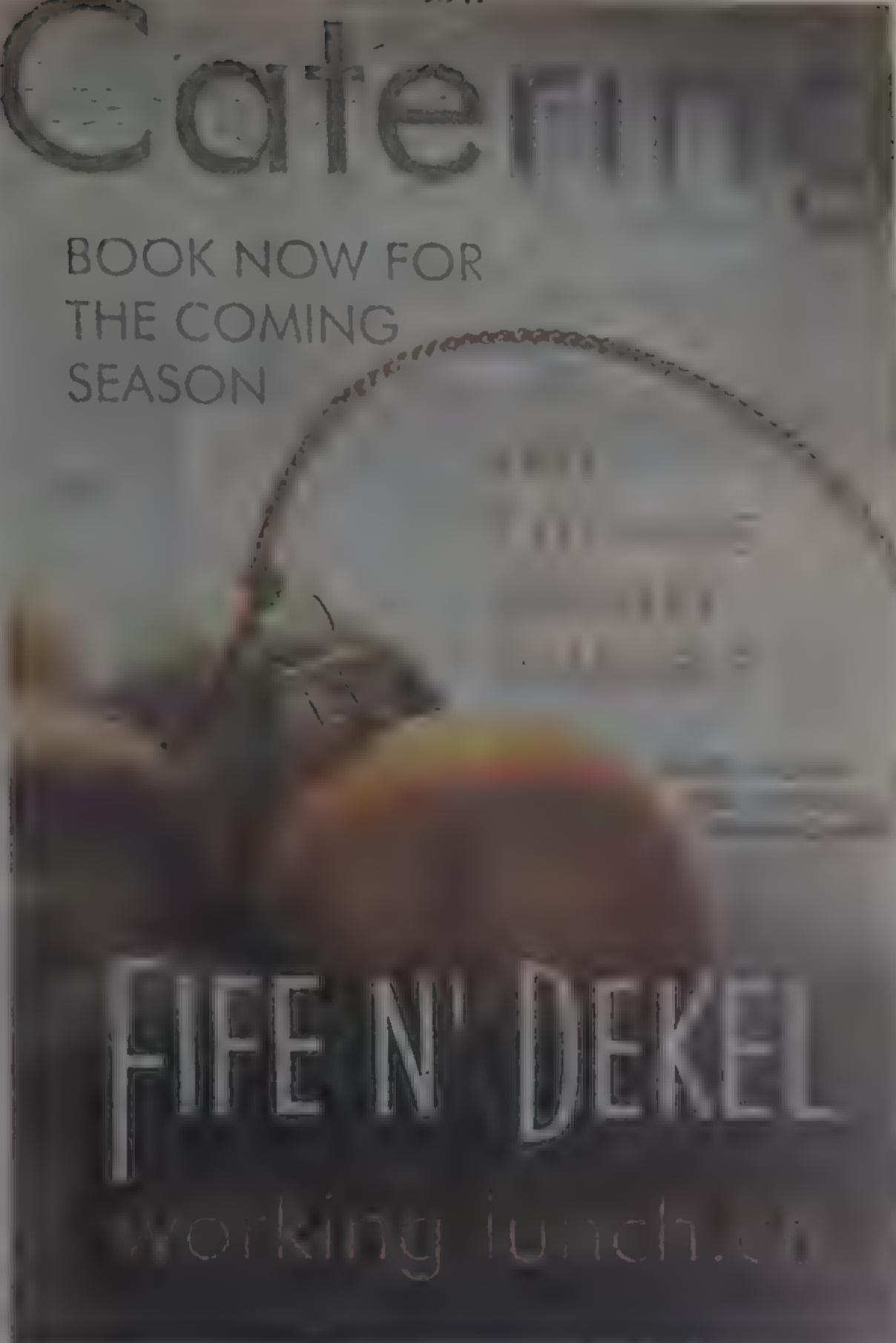
While Ng won't reveal the recipe behind his special donair, when asked what it contains, he replied, "Blood, sweat, and tears. And a pinch of tofu and gluten. It is mostly tears, actually, Obama victory tears." A vegan-friendly version will also be available that night.

FITTING FOR THE DEBUT of an unusual food item, the premiere will be hosted by a local comedian and playwright, Leif-Oleson-Cormack. As Ng will presumably be busy (making a few hundred donairs will be no small feat), he has "given [Oleson-Cormack] free reign to do what he wants. Food fight perhaps? Eating contest, who knows? I actually really enjoy having unknown variables in the mix, it keeps it spontaneous for everyone."

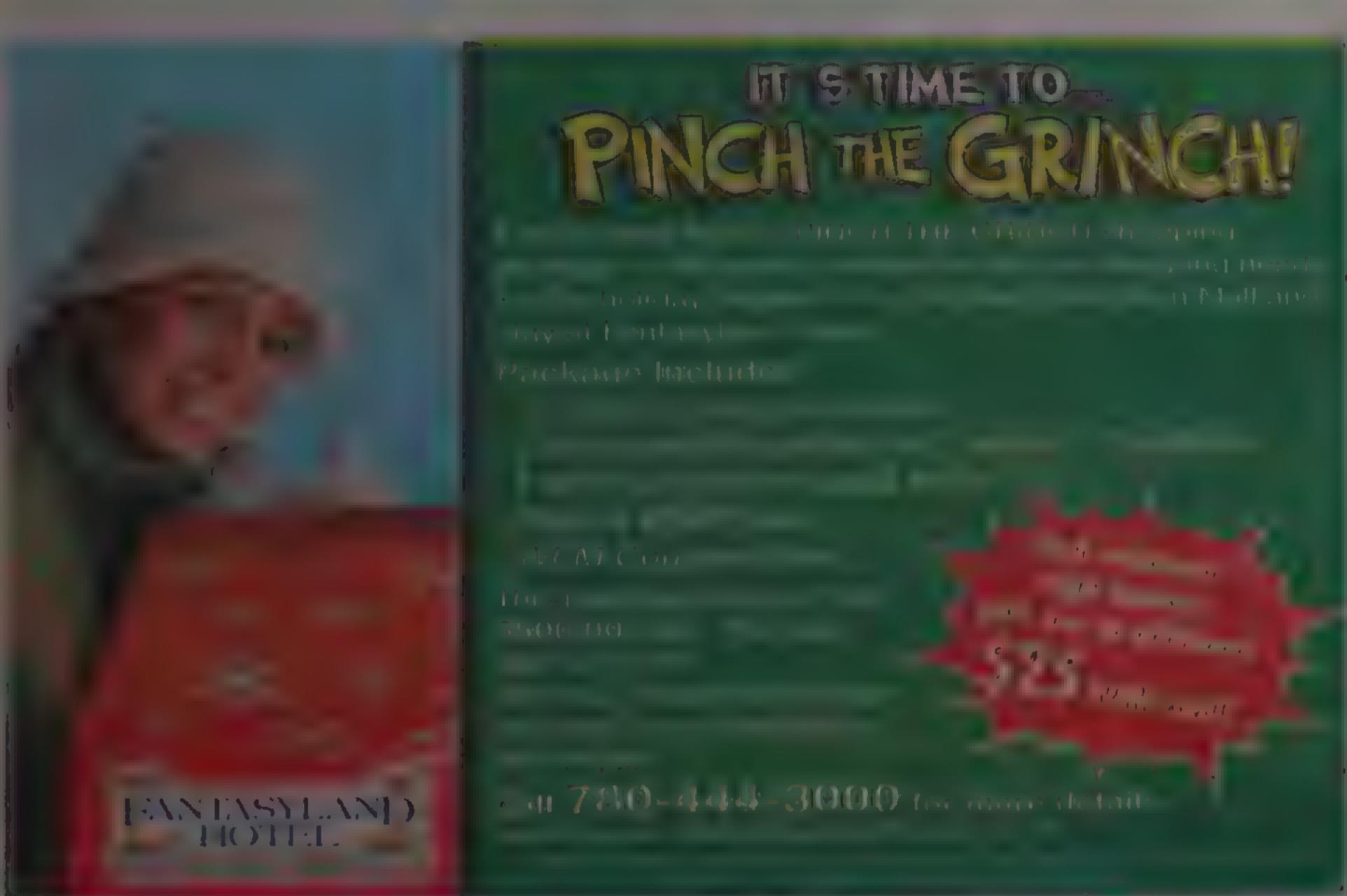
If such a whimsical event seems out of place in Edmonton, look no further than Ng's drive and determination to ensure the city continues to offer interesting and offbeat activities. "This isn't happening in Toronto or Portland," Ng asserts. "It's happening in Edmonton, because you can make cool things happen if you just do it yourself...that DIY ethic I know I gleaned that from Edmonton's music scene, for sure."

Though this may be the only opportunity to sample Ng's veggie donair, he will likely continue to make his own waves in the city—both in music and culinary scenes. V









A NEW PERSPECTIVE ON HIV: LEAD, EMPOWER, DELIVER

The number is still staggering. UNAIDS estimates that 33.2 million people are living with HIV or AIDS worldwide. As we approach December 1, 2008, the 20th anniversary of World AIDS Day, it's time to reflect on what's required to keep that number from climbing further.

The theme of this year's World AIDS Day is Lead, Empower, Deliver. When we look at the rates in the table below of new HIV and other sexually transmitted infections (STIs) in our province, it seems that Alberta should consider taking the international theme seriously.

Canada desperately needs leadership in HIV prevention and treatment, including vaccine development. HIV Edmonton and our clients have seen a lack of leadership at the business level as well as at the elected official level. As we enter the 28th year since the discovery of this fatal virus, we need to see leadership from grassroots organizations, individuals, business leaders, and elected officials.

Canada needs to empower youth so they know more about sexual health, HIV, and STI prevention. Frighteningly, Alberta's young adults, those between 25 and 29 years of age, are experiencing the highest rate of new HIV infections in the province. Our youth need the knowledge and tools to stay HIV- and STI-free.

Those living with HIV—over 4,000 people in this province alone—also need to feel empowered. Medical advancements mean people are living long, healthy lives with the virus. Empowerment ensures quality of life rather than just longevity.

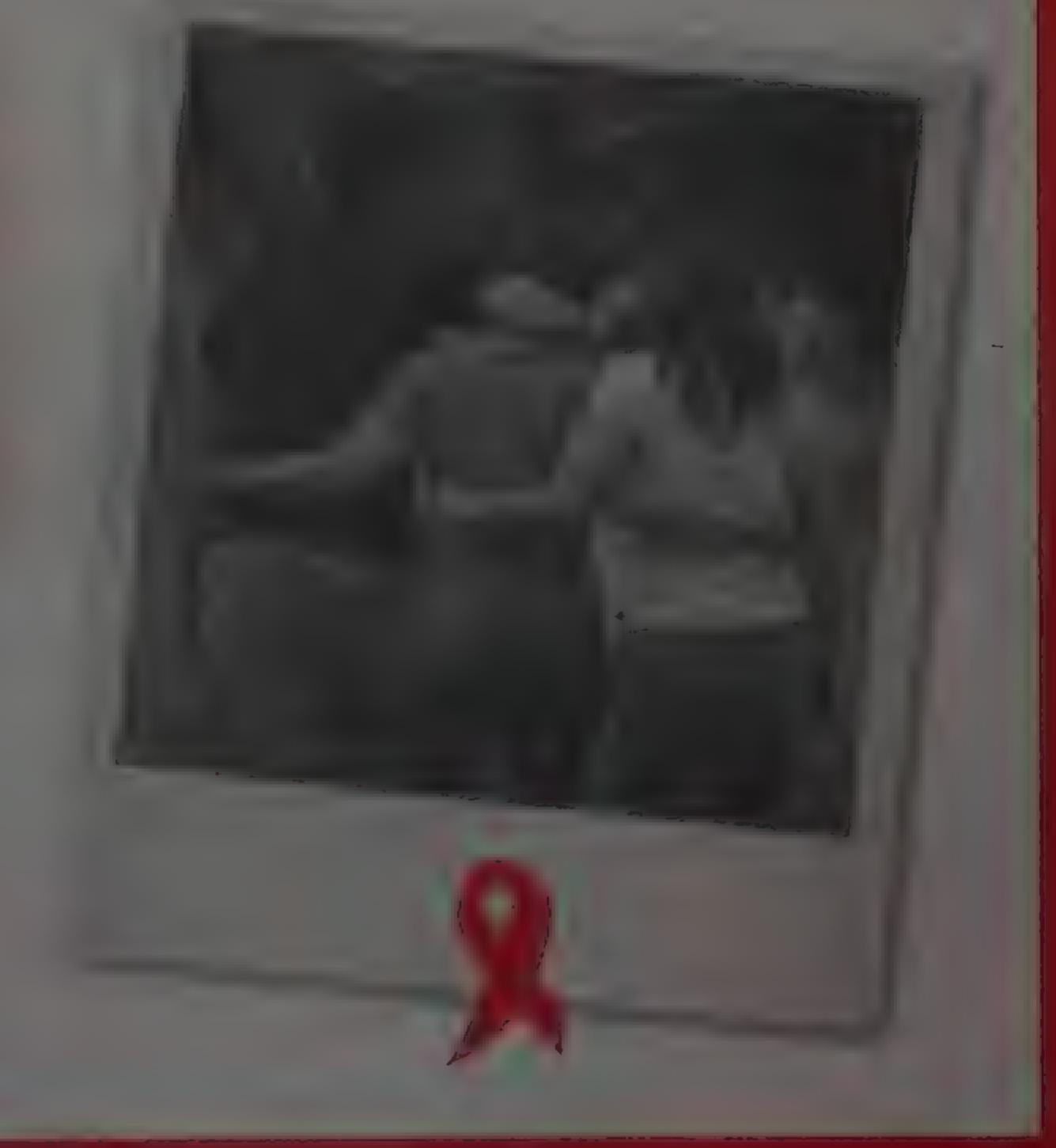
Lastly, we need to reassess the way we deliver health care services. In Alberta, we need the new Health Services Board to deliver an acceptable level of care to everyone in the province. It is imperative that we ensure general practitioners are available to everyone who needs one. We must offer the safe delivery of health care services in every region and, of course, we must commit to provide funding for these services.

	2005	2006	1007
HIV INFECTIONS	175	223	225
INFECTIOUS SYPHILIS	146	218	2/5/1
GONORRHEA	1,530	2,149	2,193
CHLAMYOIA	8,839	10.452	101,1050

Debra Jakubec

Executive Director, HIV Edmonton





AIDS AWARENESS WEEK

HIV EDMONTON OPEN HOUSE NOVEMBER 25, 4-6 PM

Kick off AIDS Awareness Week with a reception and office tour. View the body maps created at our 2008 Body Mapping Workshop and see our very special AIDS memorial quilt that holds the names of those we have lost to HIV/AIDS. Our open house is an opportunity for friends and family to visit the quilt and remember their loved ones and for the general public to learn more about our work.

HIV Edmonton, #300, 11456 Jasper Avenue. Please RSVP to Sue Ann Paydli at sue-ann.p@hivedmonton.com or 780-488-5742, ext. 221.

ANNUAL AIDS MEMORIAL AND YIGIL DECEMBER 1 (WORLD AIDS DAY), 7 PM

A non-denominational evening ceremony dedicated to remembering those we have lost to HIV/AIDS, followed by a candlelight walk.

This event is open to the general public.

Citadel Theatre, 9828 101A Avenue NW, Room TBA. Please RSVP to Sue Ann Paydli at sue-ann.p@hivedmonton.com or 780-488-5742, ext. 221.

COMMUNITY-VICH DECEMBER 1, 6:30=7:30:PM

A community vigil hosted by the Moravian Community Church in commemoration of World AIDS Day.

Edmonton Moravian Church, 9540 83 Avenue. Contact: Rev. Judy Ganz at pastoredmontonmoravian@shaw.ca

SIMA CONDOM ART AND FASHION SHOW! HOVEMBER 24-26

This is the Students International Health Association's annual AIDS

Awareness Week event. Join this knowledgeable group of peer educators and decorate your very own condom with glitter, fabric, and craft materials. SIHA will end the week with a fashion show to showcase their dazzling condom art creations.

This event is open to the general public.

Student Union Building (SUB), University of Alberta campus. Contact: siha_localprojects@yahoo.ca

Keep checking www.hivedmonton.com for more information about AIDS Awareness Week events in Edmonton.

THE FUR WELLD AIDS DAY MATERIALS?

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THE DYNAMICS OF HIV/AIDS - JANUARY 15-16, 2009 - 8:45 AM TO 3 PM

Dynamics is a two-day workshop that provides an introduction to HIV and issues related to HIV/AIDS. Topics include HIV 101: The basics; harm reduction, viral replication and treatment; local/global issues; determinants of health; and human rights. Space is limited to 20 participants. There is no fee to participate in this workshop.

For more information or to register, contact reception@hivedmonton.com or call 780-488-5742.

Location: HIV Edmonton #300, 11456 Jasper Ave, Edmonton, Alberta A light lunch will be provided.

DO YOU KNOW SOMEONE LIVING WITH HIV/AIDS?

HIV Edmonton is involved in a project to help provide support, outreach, and education services to immigrants and newcomers affected by HIV/AIDS.

. Please help us by contributing one hour to this important project. All information is confidential and you will be paid for your time.

Contact Lynn at 780-488-5742 ext. 241 or lynn.s@hivedmonton.com.

WE GANHOT OF IT WITHOUT YOU

HIV/AIDS is 100% fatal. But with education and proper resources, HIV is 100% preventable.

Sadly, HIV infection rates continue to rise in Alberta. At the same time, government funding has declined.

Please be part of the solution! Donate to HIV Edmonton today through www.canadahelps.org or by calling our office at 780.488.5742.

THANK YOUR FUR YOUR SUPPORT

From August 28 to September 1, 2008, participants gathered at an Alberta retreat centre to engage in a process called "body mapping" with facilitators from HIV Edmonton and the Canadian AIDS Treatment Information Exchange.

This is the first workshop of its kind in Edmonton, and it's part of a larger movement towards HIV body mapping programming across Canada.

Participants reported that they achieved their personal learning goals and that the workshop was a positive learning experience resulting in personal growth. One participant writes:

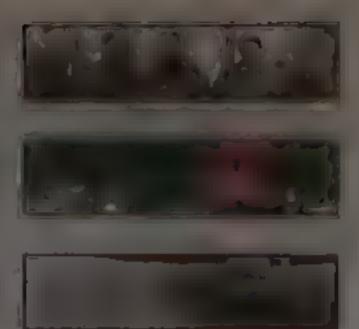
I thoroughly enjoyed the body mapping experience. Having had some time back in my daily life, living my regular routine again, I am aware of a shift that has taken place inside me.

The in-depth reflection required in this process has helped me with a sense of clarity on my journey and in my health. Over recent years I have felt a lack of clarity about where I am at in life on many levels and in my health.

Not having expected to live this long, I am experiencing numerous changes, either from aging [or] living with the progression of multiple medical conditions. Participating in this process helped [me] to accept the state of constant change and the loss of abilities related to my journey today.

So what is body mapping? Stop in at HIV Edmonton's open house on November 25 and find out for yourself. Body maps will be on display at our offices that day, as we mark the beginning of AIDS Awareness Week and World AIDS Day on December 1.

You can also see the body maps at The Carrot Community Arts Coffeehouse in February 2009. Please visit www.hivedmonton.com for more details.





OBBI BARBARICH / bobbi@vueweekly.com

o I hear you're a virgin," said the blue-eyed sage to me as I struggled to put my split poard in the ski box atop a battered eep Cherokee. I nodded meekly in eply. With a wise grin and a subtle nod he turned away, leaving me to vonder just who this man—with whom I had the pleasure of bursting ny backcountry cherry—really was.

That morning, my friend Patrice and I ad waited anxiously for his call. It was am and I was on my second double appuccino. I had hardly slept the night

before as the list of what I would need on my inaugural trip into the backwoods of Kimberley nagged the fringes of my brain. Beacon, shovel, probe, poles, skins, screwdriver, toilet paper, puffy coat, extra toque and mitts ... not to mention food, water and gumption. I was going out with seven men who lived and breathed stoke; I was just beginning to get a whiff of it. Finally the phone rang. "We'll get there around 8:45," Patrice said. "Get your stuff, girl!"

I burst into action. I had no choice as jitters, both caffeine and nerve-induced, coursed through my veins. Within 10

minutes we had hitched the sled trailer to the Jeep and were bouncing down St Mary's Lake Road toward Meacham.

As we sped around a corner, an old Dodge pick-up came into view. "There's Monte!" beamed Patrice. "You can tell a real mountain man by his truck."

Two sleds sat in the box of Monte's

beat-up 1988 Dodge, the truck sagging lopsided under their weight. We pulled beside the pick-up and Patrice jumped out. I rolled down my window and looked at the driver. He had crystalline eyes and tanned, rugged skin. It was the face of a legend.

"Hi, I'm Bobbi," I said simply. He paused, arm draped casually over his steering wheel and smiled. "Good to meet you. I'm Monte," he replied and rolled up his window.

Patrice came back to the Jeep and threw it into first. "These boys breathe these mountains," he said. I had no doubt the extent to which he meant those words. Couloirs were written in the lines of Monte's face.

WEWERETHELAST to arrive an our meeting place. Four other well-weathered mountain trucks were unloading sleds. Several of their drivers were emptying the contents of their bladders into the bushes. I jumped over the snow bank and searched for some privacy to do the same. I listened to the ol' boys slap each others' backs and heard their ski-jackets rustle as they shook hands.

The air reeked of sled exhaust. 1 jumped on the back of Patrice's yellow Ski Doo (bearing a Calgary 1988 Olympics sticker) with hardly a moment to decide where to hang on. Everyone else was already screaming down the logging road on their ducttaped machines.

For the first five kilometres I fought against my body's alarm system, convincing myself it was fun as my tailbone crushed into the wooden seat with every bump on the abandoned excuse for a road. Shocks were no longer part of the sled's machinery Eventually, I realized I'd have to resign myself to the risk that at any second I could go flying over the cliff. Once I accepted this, I was able to hang on to the rear bars of the sled, contract my abs to keep my ass mostly off the seat and hold on for dear life. My triceps screamed—a welcome distraction as we ripped along the brink of bedlam.

After nearly capsizing for the umpteenth time, Patrice slowed for a

CONTINUES ON PAGE 22





CONDITIONS REPORT

Local

Rabbit Hill — Open soon.

Snow Valley — Open soon.

Sna Ridge — Open soon.

Edwonton Ski Club — Open soon.

Alberta

Canada Olympic Park - Open 2008.

Castla Manstain - Open soon.

Lake Lenize - 56-78cm base, 41cm of new snow. 2 lift and 3 runs epen.

Marmet Basis - 50cm base, 27cm of new snow. 1 lift and 2 reas open.

Mt. Norgeay — Open weekends only. 20=30cm base, 6cm of new snow. 1 lift and 1 run open.

Mikiska - Open soon.

Sussbine Village - 68cm base, 20cm of new snew. 1 lift and 1 run open. Tawatinaw - Open soon.

B.C.

Apez — Open soon. Big White — Open Nov 27.

Entrie Coop Coo 6

Fernie — Open Dec 6.

Kicking Horse - 75cm base, 37cm of new snew.

Kimberley - Open Dec 19.

Mt. Washington — Open Dec 5.

Panerama — Open soon.

Pewder King — Open soon.

Red Menntain - Open soon.

Bevelsteke - Open Nov 27.

Silver Ster - Open Nov 27.

Sun Paaks — Open Nov 22.

Whistler/ Blackcomb - Open Dec 12.

White Water - Open soon.

U.S.A.

48 North - Open soon.

Big Sky - Open Nov 27.

Crystel Meuntain - Open soon.

Great Divide - Open Nov 28.

Leokest Pass — Open Dec 20.

Mt. Spekans - Open Dec 6.

Schweitzer Mt. - Open soon.

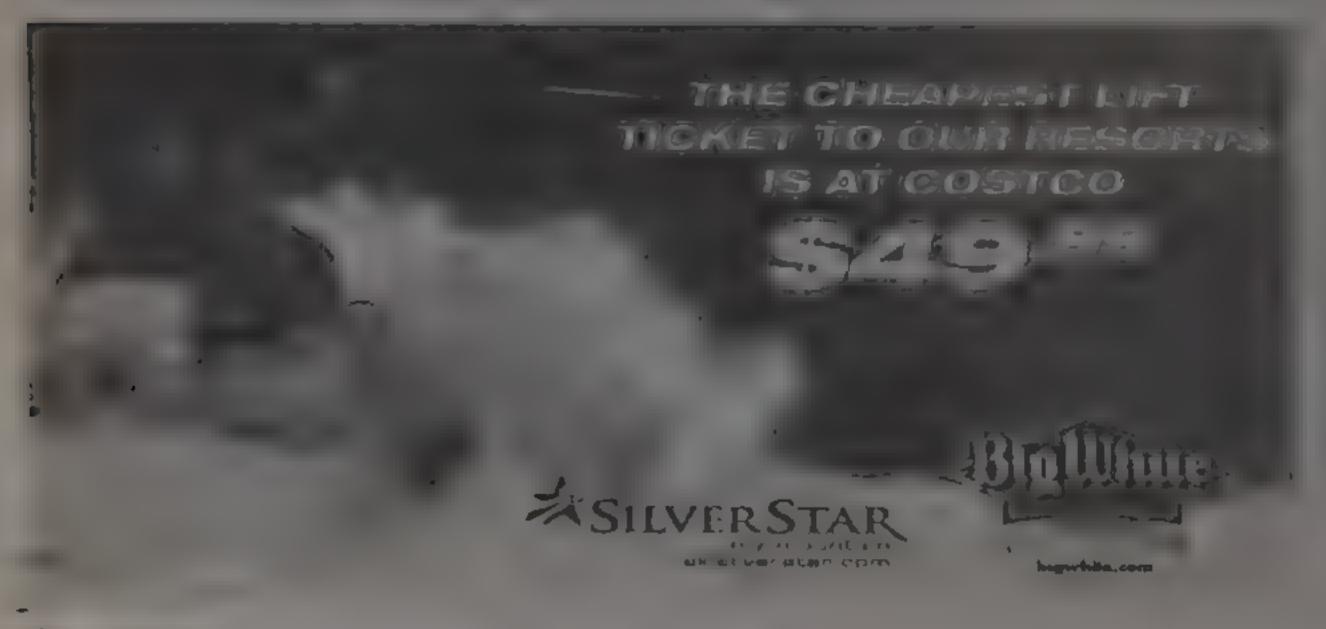
Silver Mt. Resert - Open soon.

San Valley - Open soon.

*Opening dates can change depending on weather conditions.

All conditions accurate as of Nov 19, 2008.



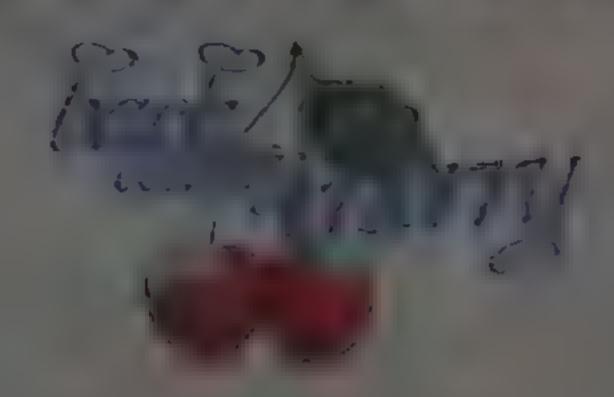


Buried in Whistler

COLIN WISEMAN / colinw@vueweekly.com

made some stupid decisions on the hill. Looking back, I'm lucky nothing drastic happened ducking ropes and dropping chutes with no avi gear on deep northwest powder days. But one day at Whistler finally put me in my place.

I was 15 and my friend, who had just gotten his driver's license, borrowed his parent's Isuzu Trooper for the weekend to get us to Whistler. On the second day of the trip, inbounds was pretty beat and we started hiking



Piccolo—a pretty mellow sidecountry peak a 20-minute hike off the marked trails off the backside of Whistler Mountain (there's a chair there now).

I had a hi-8 video camera and was trying my hand at filming, so I posted up directly below a cornice to shoot a couple drops. My friend was the first to drop and he cut the top of the cornice. I kept filming and wondered why everyone was yelling. Putting the camera down, a suitcase-sized chunk of avalanche debris notified me that there was a small slab running directly towards my not-so-smart fall-line position. I dug my edge in and got buried to my chest, but luckily not swept over. We were idiots, but I got out unscathed aside from a half-hour digging to recover my backpack and gloves. I'm glad I learned then and there that the backcountry is dangerous.

Skiing the Web

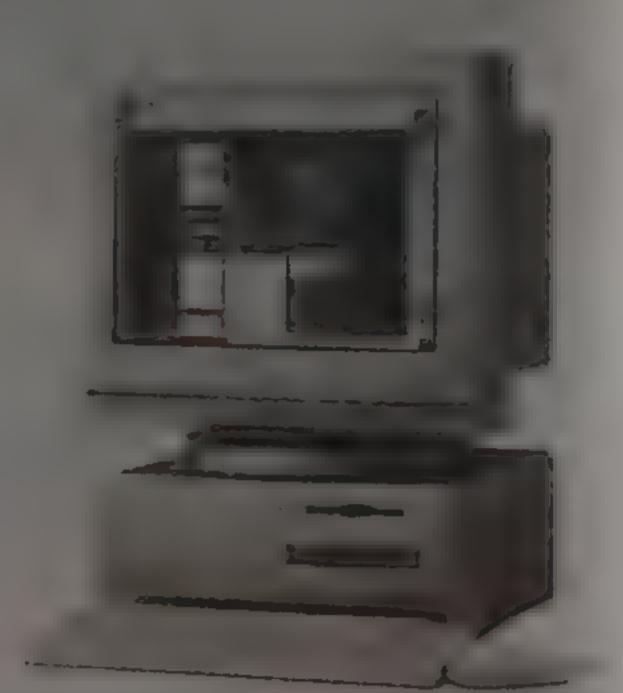


It appears that the big rush of lift improvements has slowed and ski resorts are opting to up their online and lift-side technology while awaiting further infrastructure approvals. Web cams have been installed at most resorts with many opting for two or three in different locations.

In Idaho, Schweitzer's online trail

map is fully interactive. You can zoom in on any run and get the lowdown on type of terrain, snow conditions and a note on skier or boarder ability and fun factor. Fernie has a blog and if you snap a good picture while riding their slopes they'll post it online. Whistler is highlighting virtual tours of their new 28-person gondolas and video features of so many activities it would take hours to get through it all.

Big White has chosen the video route as well, offering numerous videos that don't just highlight the hill but offer



viewers a close-up of some exhilarating runs. Even our local Rabbit Hill has gotten into it with a website of all their activities where you can buy online to reduce your wait or ensure participation in ski schools before you arrive. •

TERRITORY

DOWN THAT IS NOT THAT I WE WE WE

moment to say, "How're you doing? I have to keep up with them!" before gunning it again.

Thirty kilometres into the bush, we came to a ravine. Sensing this was man's work, I got off the sled and let the boys build a "sled bridge" under Monte's direction. Two sleds were parked in the water and their drivers walked across the seats and hoods, then pulled them up the other side. Monte appraised the necessity of the manoeuvre, changed his mind and directed everyone else to just drive across. Everyone listened.

By the time we reached the spot to start skinning, Monte was already a distant figure. He was breaking trail before Teven got off the sled. I rushed to set up my board and ended up forgetting my coat. If they hadn't stopped for a toke, I'm sure I would have been left behind as I went back to retrieve it.

The eight of us switchbacked through thick, steep trees into the sub-alpine. After 90 minutes, we had ascended above the tree line. Someone shouted through the fog, asking whether we should do a Rutschblock test. Monte had already finished a shovel shear. "It's moderate: I'm OK with that." And thus, so were we. He charged up the slope.

WE REACHED THE RIDGE overlooking where we had just skinned up. I knew better than to keep these dudes wait-

ing so I started putting my board together immediately. By the time I was ratcheting myself into my bindings, I was the second last person on the ridge. Monte stood a short distance away, quietly waiting.

I looked at the fresh tracks disappearing into the trees below me and slipped into the foreign territory. I had no idea where I was but I didn't really want to follow the tracks. That's why one goes into the backcountry—to not have to go where others have tread. Being that it was my first time however, I found some comfort in finding Patrice's line, the only other boarder, and staying close. Within a few moments I had descended deep into the trees and found the group waiting. They had already put their skins back on and were ready to head up again.

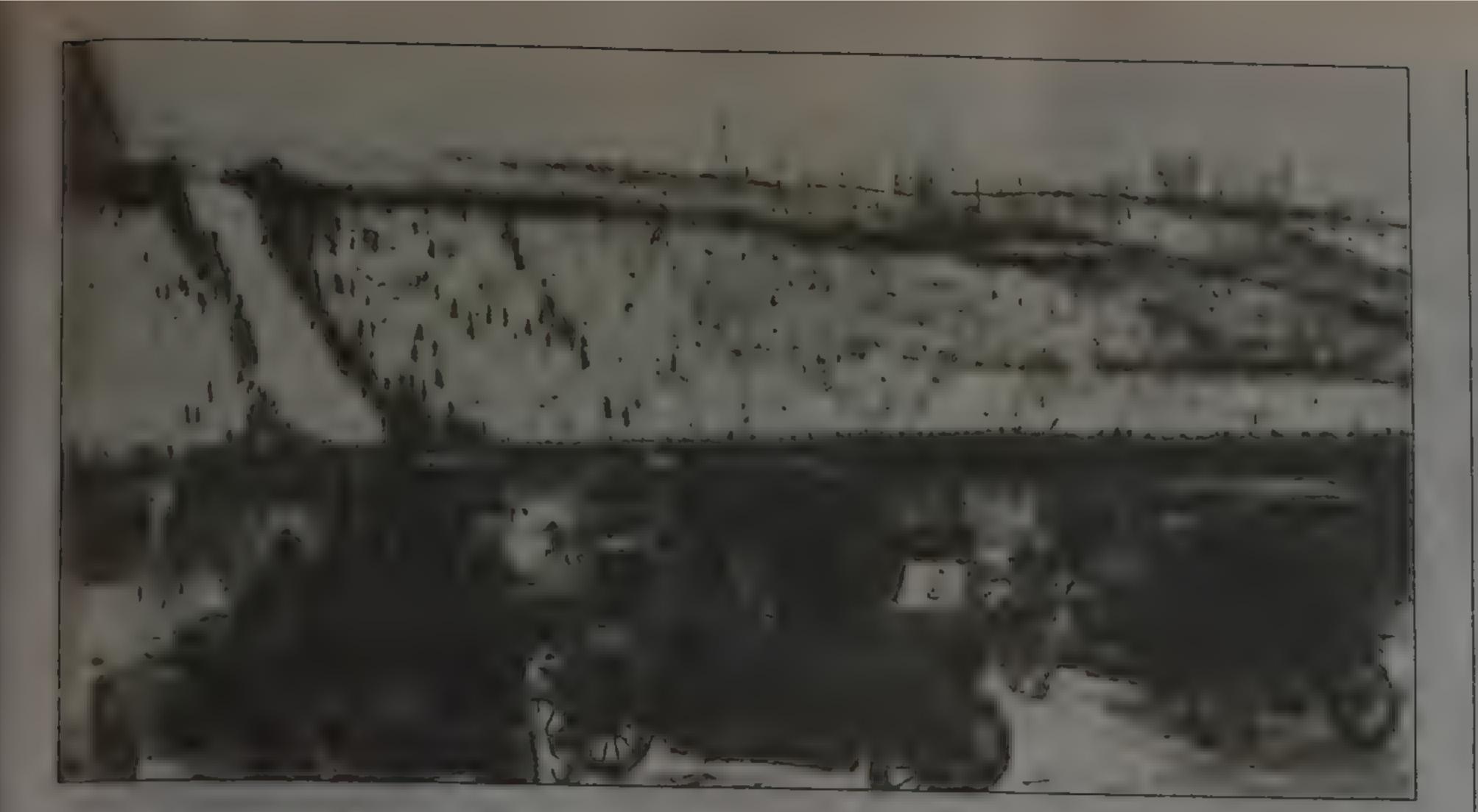
The only similarity I found between riding in the backcountry and on the hill is the fact that both could involve snowboarding. At the resort, no matter how deserted a weekday morning may be, there is always evidence of others. But in the backcountry, there is no one except your chosen companions. At times, you're completely alone in untouched powder with no sound but your wake falling in on itself. It's a respectful solitude unlike anything I've ever experienced. I think that was what I saw in Monte's gaze.

Monte and two others did five runs

myself riding through familiar territory near where we'd left the sleds. It was already past five o'clock. Time had simply disintegrated, completely unimportant until thirst and hunger made me aware of its passing. Monte sat on his ancient Bravo sled eating chocolate, that secret smile settled on his face. A painful 45-minute sled ride later, we were back at the trucks.

AS WE PULLED AWAY, I commented on the powerful quietude that surrounded the obvious leader of our pack. Patrice finally explained more of his mystery Monte Paynter had won his first Canadian National Telemark Championship. his second telemark race ever, in a pair of jeans. He had reasoned the jeans were tighter than Gore-tex, so he would go faster. Having grown up jumping off the chicken coop as a means of training, Monte was a Canadian champion for seven years and finished numerous World Cups in the top 20. He's also the first to descend an unprecedented number of couloirs in the Kootenays, alongside long-time friend Russ Peebles.

I thought I knew something about riding. But watching someone like Monte charge the slope made me realize there is far more to skiing and snowboarding than you can ever obtain in-bounds. Losing my virginity made a far more monumental impression on me the second time. And it didn't even hurt,



STEVEN KENWORTHY / stevek@vueweekly.com

espite being four hours from the mountains and having obvious geographical disadvantages, Edmonton has, since its earliest days, been a ski town. Today, the Edmonton region boasts four thriving ski hills--Snow Valley, Rabbit Hill, Sunridge and the Edmonton Ski Club—and a combined average of over 500 000 skier visits per winter. For an outsider it can be perplexing. How does a sport like downhill skiing survive in a relatively flat place like Edmonton? The answer is found in a rich, abiding legacy.

Slopes along the valleys of the North Saskatchewan River and its tributaries have served as the site for Edmonton's downhill pursuits for the

past century. In a landscape much better suited to nordic pursuits, skiing was first introduced to Edmonton by a group of Norwegian expatriates were look. ing to practice their love of ski jumping in their newly adopted country. This group formed the

Edmonton Ski Club in 1911, making it one of the oldest ski clubs in Westem Canada

Connors Hill was picked as the site for the club's jump and by January 1, 1913, temporary scaffolding had been erected. Competitions started being held that winter. The jump itself was an instantly recognizable part of Edmonton's landscape, producing skiers that set several Canadian records. It served as the site of national Jumping events into the 1970s.

Starting on the south side of Connors Hill, the jump extended out over Connors Road and skiers landed on the slopes of the present-day Edmonton Ski Club above the Muttart Conservatory, Images of cars driving underneath the scaffolding

while skiers launched off the jump are an iconic part of Edmonton's skiing history.

WHILE SKI JUMPING, along with cross country skiing, took hold in Edmonton in the early part of the century. downhill skiing didn't really blossom until the 1930s when several clubs and sites emerged, creating a virtual skiing boom. The first city-wide ski instruction was organized in 1935 -'36 through an Edmonton Journal program headed up by Reg Rault.

A November 17, 1938 copy of 'The Northern Alberta Skier," a bi-weekly

> newsletter put out by the Affiliated Ski Clubs of Edmonton, lists five clubs in operation at that time: the Edmonton Ski Club, the South Side Collegiates Ski Club, the Voyageurs Ski Club, the University of Alberta Outdoor Club (Varsity Club)

and the Eskimo Ski Club.

The South Side Collegiates were an amalgamation of the Scona and Garneau high school ski clubs and do not appear to have had their own skiing site. The Voyageurs were primarily a canoeing club but they did have a cabin and tow rope on the south slopes of the North Saskatchewan River valley just west of the Whitemud Bridge. Eskimo members had a cabin and runs cut on the north side of the Whitemud Bridge while the Varsity Club had a hill and jump on the river bank directly behind the main U of A campus.

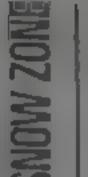
Professional Swiss ski instructor and former downhill racer Peter Vajda was brought in to instruct the thriving skiing population in 1939. He became one of the most recognizable

faces on the local skiing scene through his on hill demonstrations and his articles in the local press.

The skiing community was a small one back then. The names Johnny Hougan, Ole Hovind, Haakon Floen and a handful of other dedicated skiers dominate the recorded history of skiing's early years. "Skiing was built by ski enthusiasts, not businessmen," notes Rabbit Hill's Jim

DORTHACOS CHI MAGE 25

Skiing and shooting with no clothes on



FALL LINES HART GOLBECK

hart@vueweekly.com

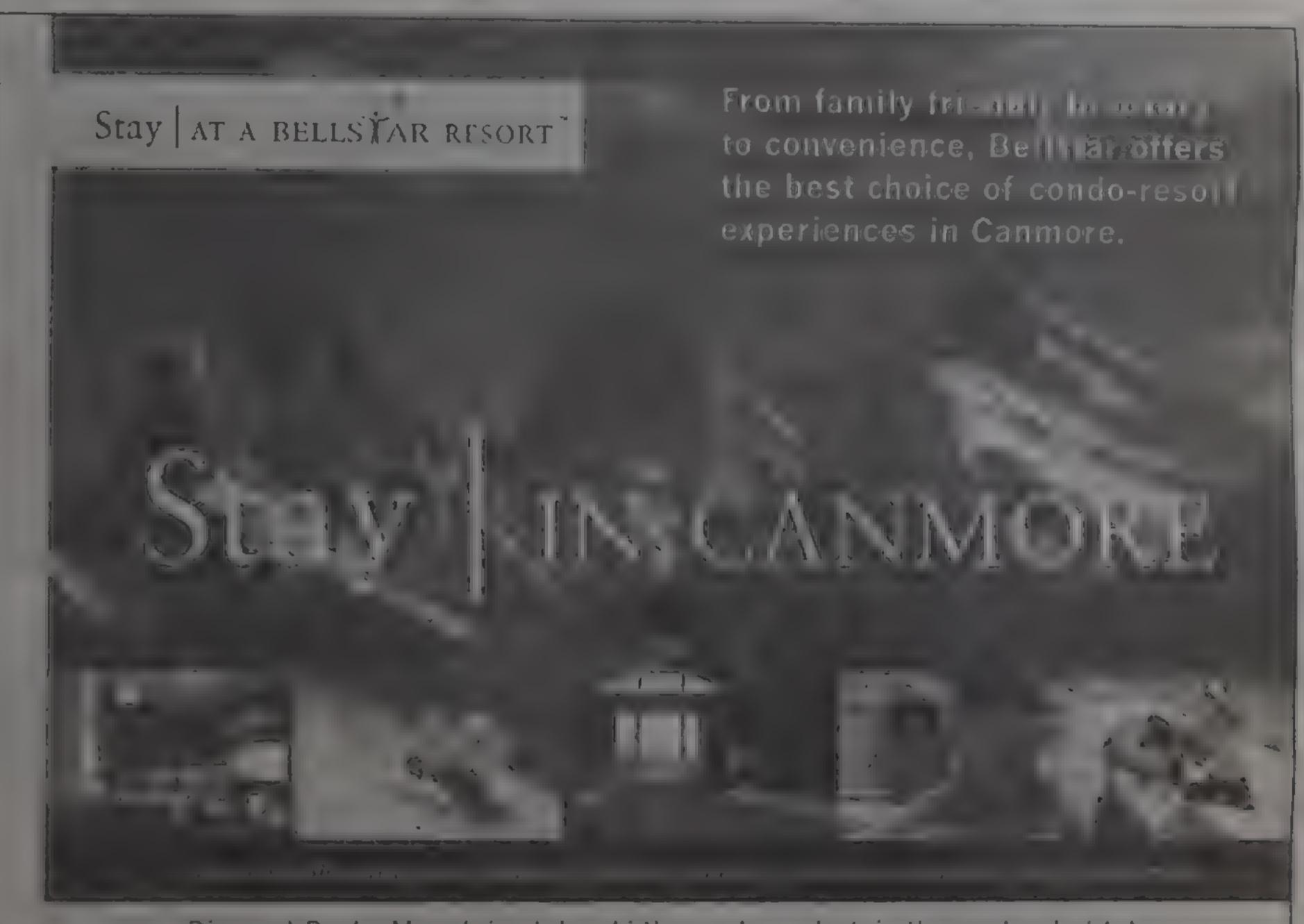
How do athletes raise funds for a sport that doesn't get enough support from the feds? How do you promote an Olympic event that is relatively unknown to Canadians? Our Canadian women's biathlon team has opted for an innovative, if risqué, solution. Five of the athletes have decided to pose nude for a 14-month calendar

Although biathlon is huge in Europe. it is of somewhat lesser stature here This is a result of a lack of media coverage, public interest and sponsorship that can become a vicious cycle. For those of you unfamiliar with biathlon the easiest description is that it is a winter activity that combines cross-country skiing and shooting. Competitors that are able to ski hard and then bring their heart rate down to acceptable levels so they can hold a rifle steady and aim usually excel in this event.

Just last year, Red Deer's Zina Kocher won the first Canadian medal in biathlon in a decade as she skied and shot her way to the podium. Previous to that, in the early '90s Myriam Bedard won double



gold but her glory has been overshadowed by child custody and abduction battles in the past couple of years. No one has taken up the torch since Bedard but it appears this new team of girls is willing to do whatever it takes to get the word out. If you would like to support them, go to boldbeautifulbiathlon.com and order your \$20 calendar. The cover looks pretty good, but I'm hoping the men's bobsied team isn't working with the same promotional company. •



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Local ski founder rides chairlift to heaven

STEVEN KENWORTHY / stevek@vueweekly.com

Rabbit Hill will enter a ski season without the presence of the man who originally built the area.

Bob Sutherland passed away on October 11, 2008, but his legacy lives on through the ski area he created and the innovations he brought to the sport

The Edmonton ski scene would not be what it is today without the man many knew as "Suds." In 1955 he cleared land on the banks of the North Saskatchewan River east of Devon to create what was originally known as Saskatchewan Mountain but soon took on the name Rabbit

"It started as a hobby, using an old milk truck to power a rope tow," says his son, Jim, who, along with a partner, took over the operation of the area from his father in the 1980s.

In the mid-'60s, Rabbit Hill became one of the first areas in North America to have snowmaking, and the system Sutherland designed is still in use today. When tillers were first designed for the back of snowcats to improve

a RUN

grooming in the early 1980s, he was also one of the first to see the practical use for the technology and bring it to his hill, says Jim.

His love of powder and backcountry skiing lead Bob to research and help develop fat powder skis and adjustable touring bindings, innovations for which he obtained patents in North America and Europe.

AS IMPRESSIVE AS his accomplish ments in the ski industry were, they were only one part of his life. In his professional career, he was Dr Sutherland, the first chief of ophthalmology at Foothills Hospital who developed new techniques in manufacturing hard contact lenses and ran a large contact lens practice in Calgary.

His obituary stated "the last powder cowboy is gone" but his contributions and passion for the sport live on through the lives he touched and Edmonton is a richer skiing community for it.



HERITAGE

DOMESTIC FROM PASE 23

Sutherland, "People were involved because they were skiers,"

With the onset of the Second World War, the original Edmonton ski boom soon ended as skiing activity slowed and all clubs, with the exception of the Edmonton Ski Club, ceased operation.

Once the war was over, skiing underwent a slow but steady rejuvenation. The Edmonton Ski Club continued to hold successful jumping events and developed its downhill runs. In the Whitemud Creek basin, a private ski area was started in the late 1940s by Adsum Ltd., which operated on the west bank of the valley. Adsum was originally formed by Bill Evans, Ed Bryant and Larry Matansky to develop the Marmot Basin ski area in Jasper National Park.

"We were 10 years premature," says

Evans of the Jasper ski area. "We salvaged what we could out of Marmot and scoured the land all up and down the river valley. We found this piece of property and rented it off the farmer."

In 1961 the city annexed the White-mud Creek basin to preserve it as parkland. This forced Adsum, a commercial operation, to sell the operation and assets to the newly created Snow Valley Ski Club, a not-for-profit society. The scenic valley proved to be a popular ski hill and it gradually became the most utilized of all the ski areas within the city limits.

BY THE EARLY 1950s large scale learnto-ski campaigns were being organized through the city and another new downhill site was also being developed west of the city near Devon.

Rabbit Hill came onto the local ski scene through the efforts of Bob Sutherland in 1955. In the mid-'60s it became the first local ski area to start

making their own snow. With the fickle nature of Alberta's weather, the idea of creating man-made snow caught on with other local hills and by the mid-'70s snow-making was considered vital to the operation of an Edmonton-area ski hill

North of Edmonton near Westlock, Tawatina Vailey, a ski area created for Canada's centennial, was started in 1967 and has remained in continuous operation ever since. It currently boasts the only "super pipe" north of Calgary, attracting the snowboarding and freestyle skiing crowd.

Sunridge Ski Hill, the most recent ski area developed in Edmonton, was created in 1980 as part of Alberta's 75th anniversary. Initially operated by the province under the name Hidden Ridge, hill operations were contracted out to a private firm from 1983 - '88. After the original operator went into receivership, the hill was awarded to Calido Recreation Management inc and

renamed Sunridge.

Other ski areas have been developed in and around the city since the 1960s with limited success. To the west, Swiss Valley and Lake Eden, located north of Stony Plain, and a municipally-operated hill by the Devon golf course were all in operation until the early 1990s but have long since closed. To the east, a small ski area near Fort Saskatchewan was in use for a few years but has also ceased operation.

HISTORICALLY, SKIING IN Edmonton has been for introductory learning or in preparation for trips to the bigger resorts in the Rocky Mountains says Doug Rault, the son of Reg Rault and nephew of Norm Rault, both of whom were well-known local skiers in the 1930s. Doug has archives on much of Edmonton's early skiing history and sees Edmonton's skiing community as an important part of the province's skiing industry

"The mountain towns needed more skiers," he explains. "Edmonton was aimed at feeding them by getting people involved in skiing and creating interest."

Snowboarding's growth throughout the late 1980s and 1990s was a boon for areas like Edmonton. People flocked to learn the new sport. The terrain parks and half pipes which many snowboarders prefer to ride were features that could be created in non-alpine settings just as easily as in the mountains

Today, Edmonton is still a vibrant ski town, something that is evident in the most recent addition to the local scene A first-of-its-kind quad chair lift goes into operation this season at Snow Valley. It's a unique fixed-grip lift which slows down each chair in the loading area to facilitate easier loading and unloading, and speeds up the rest of the way for a faster trip up the hill. As Edmonton's first quad lift, it is a sign that the local ski scene is still flourishing despite today's better highways and easier access to the mountain resorts With almost half a million skiers and snowboarders hitting the local hills each winter, the Edmonton tradition of skiing, and snowboarding, continues

Somewhere, a group of Norwegian expatriates is smiling.

Heavy Metal, Rails and Slopestyle



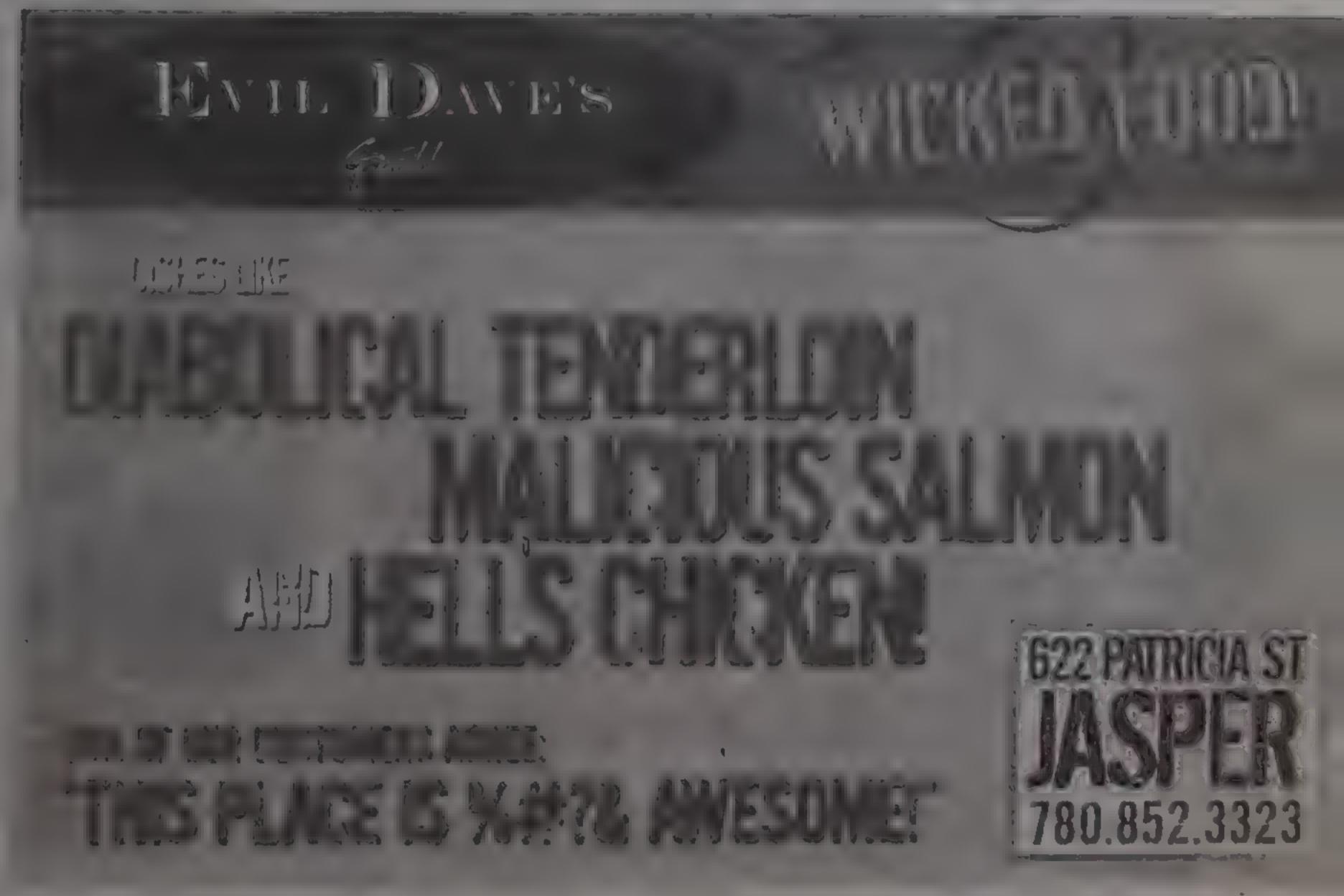
your waiver

There's barely enough snow on the ground but the fun, and serious competitions, are beginning On Saturday at Lake Louise you can watch or compete in a Heavy Metal Rail Jam. This event is open to boarders and skiers and will take place on rails with a little bit of slopestyle. All you have to do is show up between 7:30 9:30 am with \$20 in hand and you're good to go. If you're unde 18 you will need an adult to sign

Park (COP) in Calgary will play host to the first Canadian Open Snow boarding Championships. Held Dec 1 - 7, this is a weeklong competition including halfpipe and slopestyle events. Fortunately COF has dug half of their pipe into the hillside giving them half a chance of getting the venue ready because much less snow is required to build the pipe walls. Burton and SWATCH are sponsors and will provide a purse of \$50,000

Further south on Dec 13. Fernie is hosting a "kinky" rail jam Apparently this means it will be a rail competition held in a jam format. Someone please explain the difference to me. As for the name of the event, I'm not certain if the kinky refers to the competitors of the shape of the rails. **



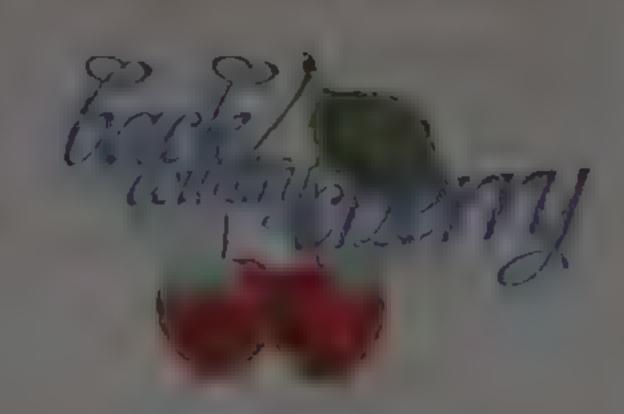


Hypothermic in Yoho

JEREMY DERKSEN / snewzone@vneweekly.com

telling myself. The sun had into the backcountry. I'd made the beginner's mistake of wearing cotton and now I was soaked. Somewhere up ahead was Elizabeth Parker hut, a small log cabin maintained by the Alpine Club of Canada. But I couldn't see it or any landmarks. I was too fatigued to estimate distance. And the insidious cold was leaching deeper into my bones as darkness set in.

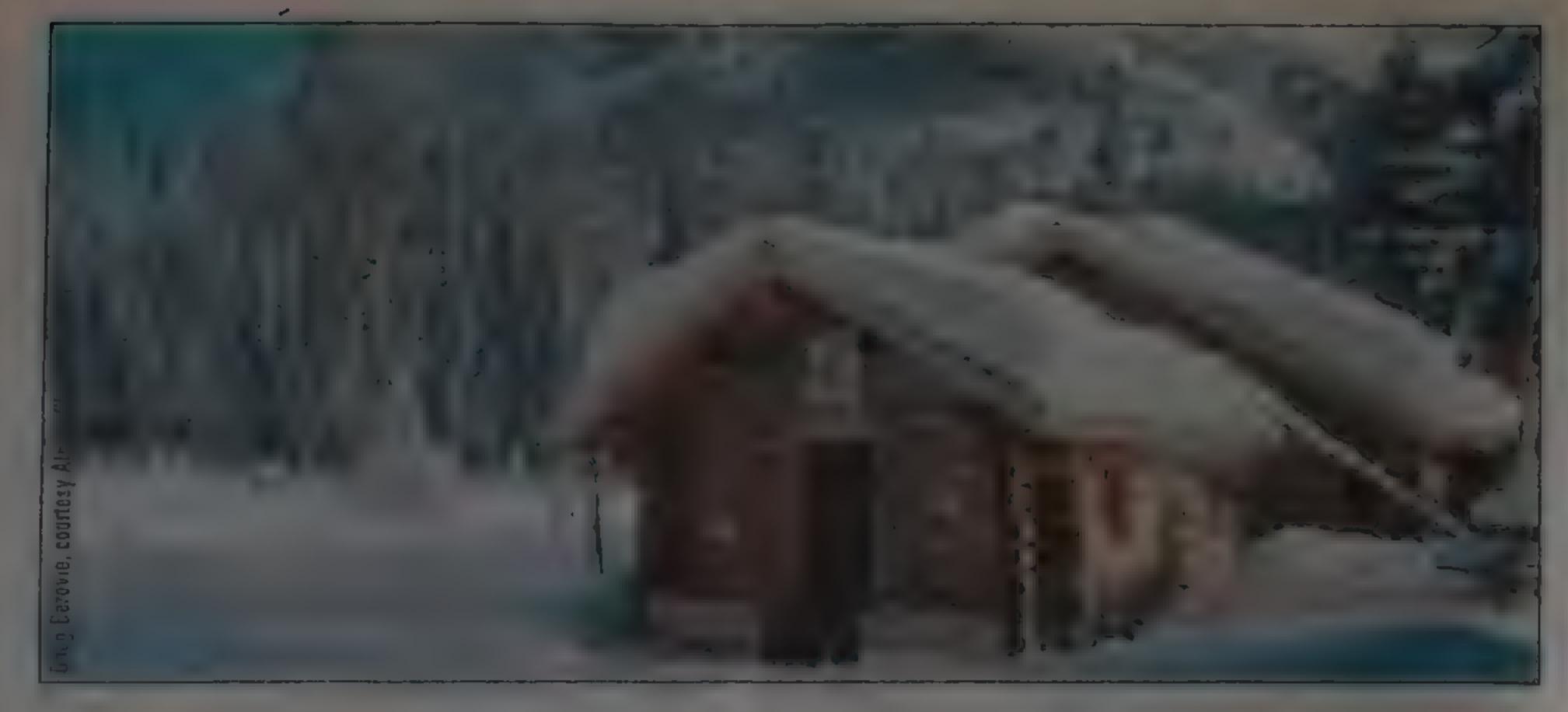
"One more stride." My party trailed behind. I wasn't concerned for them since they were together and hadn't sweated as much during the ski in. I, on the other hand, had spent the day shuttling packs up the ascending trail. Two of our party were on nordic skis, using wax instead of skins, and had kept sliding backwards on the steeper



rises. Unbeknownst to us, their heavy packs were stuffed with wine bottles. Thus the shuttle strategy.

"One more stride." I knew if I stopped I might not be able to get moving again. Determination and dull fear drove me forward, putting distance between us but never losing sight. I switchbacked up a small wooded hill by the light of my headlamp, over a small creek—pillows of snow humped over rocks—and into a meadow. Cabin lights shone up ahead.

"One more stride." I didn't stop until
I reached the door. Then I broke down.



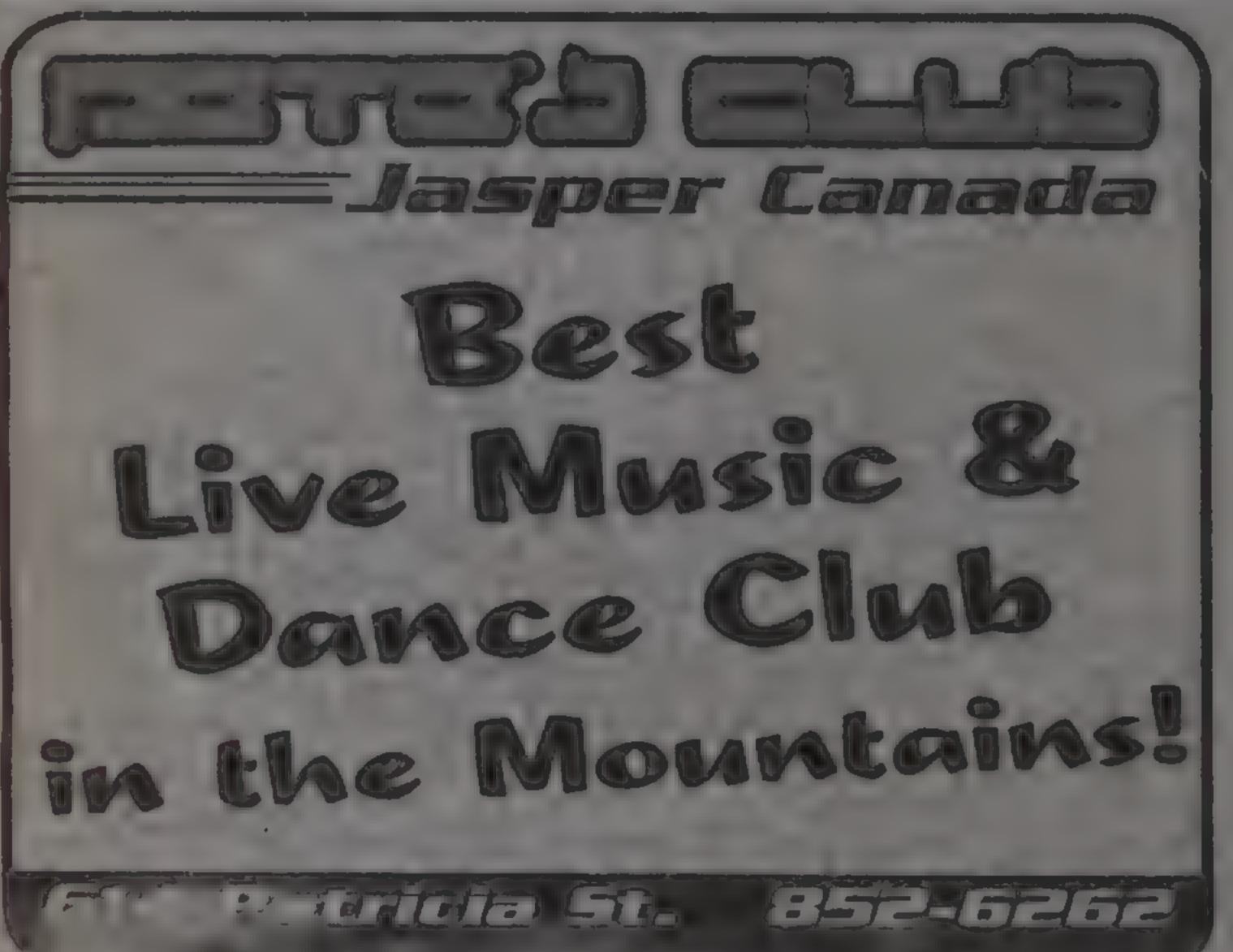
It's blurry after that, but I remember being disoriented, rejecting a dry sweater because of its colour, being uncharacteristically shy about stripping out of my wet clothes. But my friends got me changed, put me in front of the fire and slowly I recovered.

For my first time in the backcountry, at the tender age of about 20, it was an awakening. Exposed to the consequences, I'd tested my ability to endure and learned an important lesson in the process.

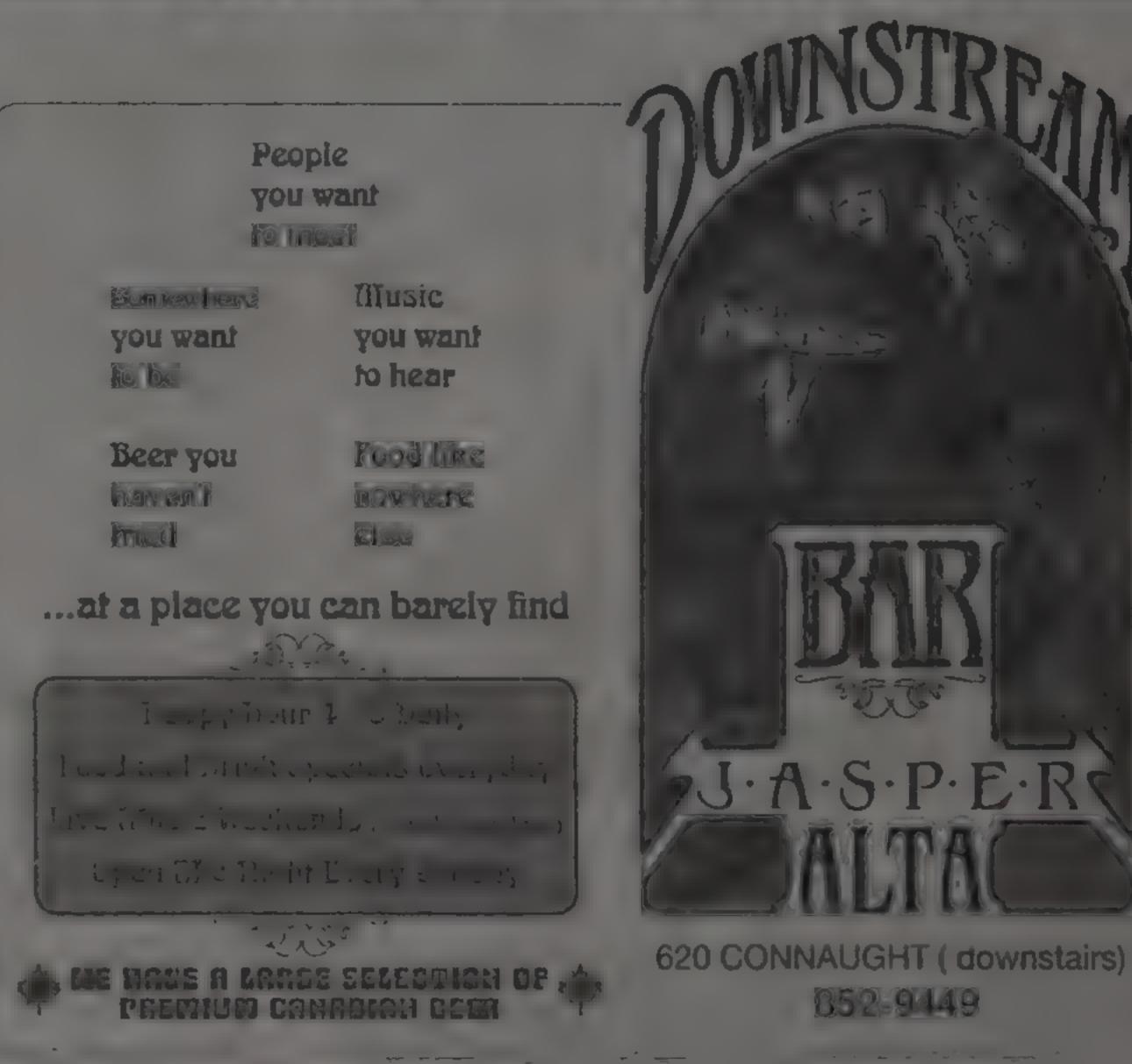
The next day dawned warm and

bright. With over three feet of classic new Yoho snow on the roof of the lodge, we knew the skiing would be phenomenal. And, of course, over the next few days we were only too happy to lighten the wine-heavy load before the trip back.



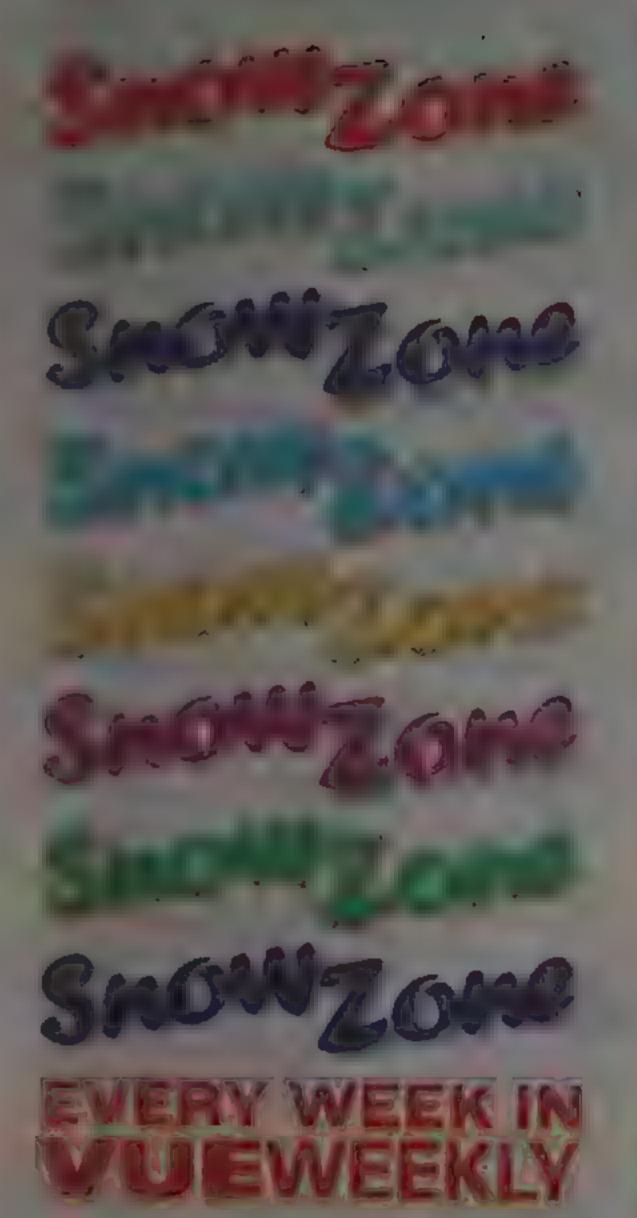








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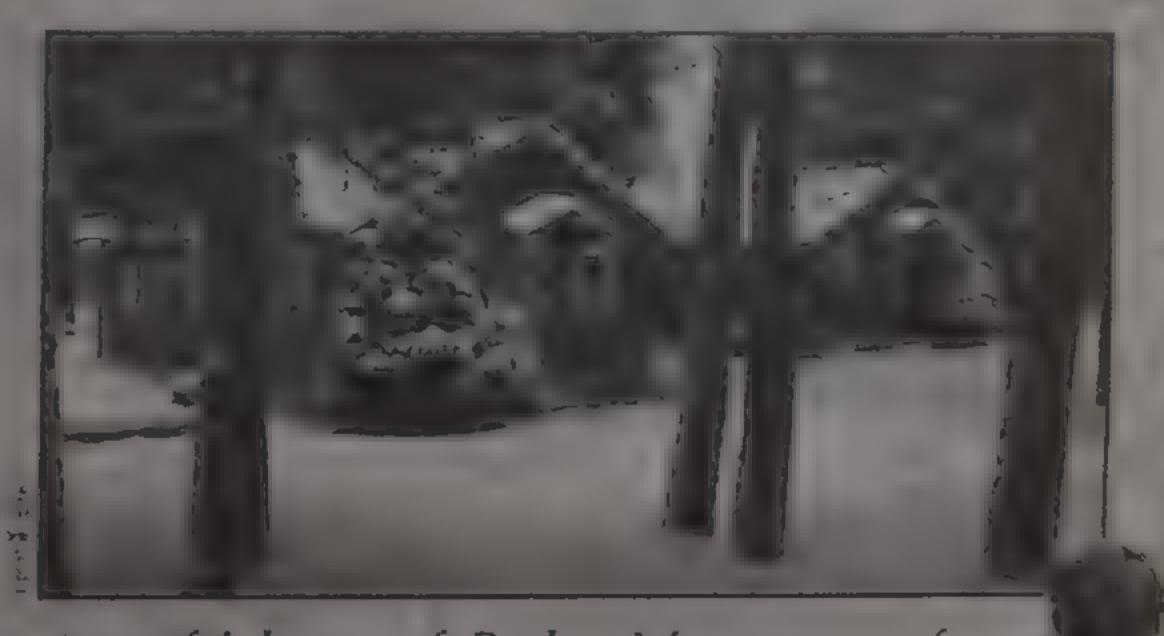




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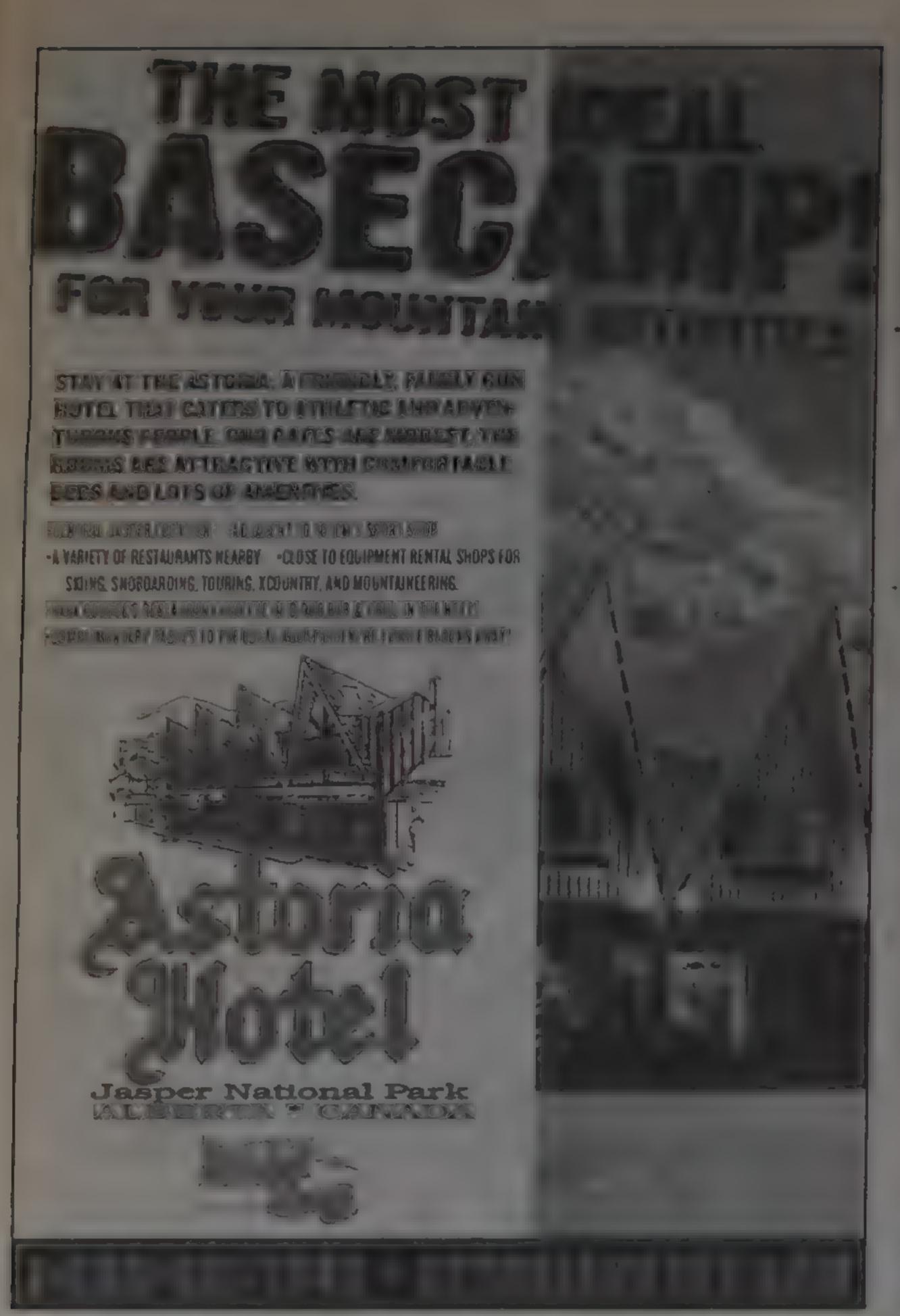
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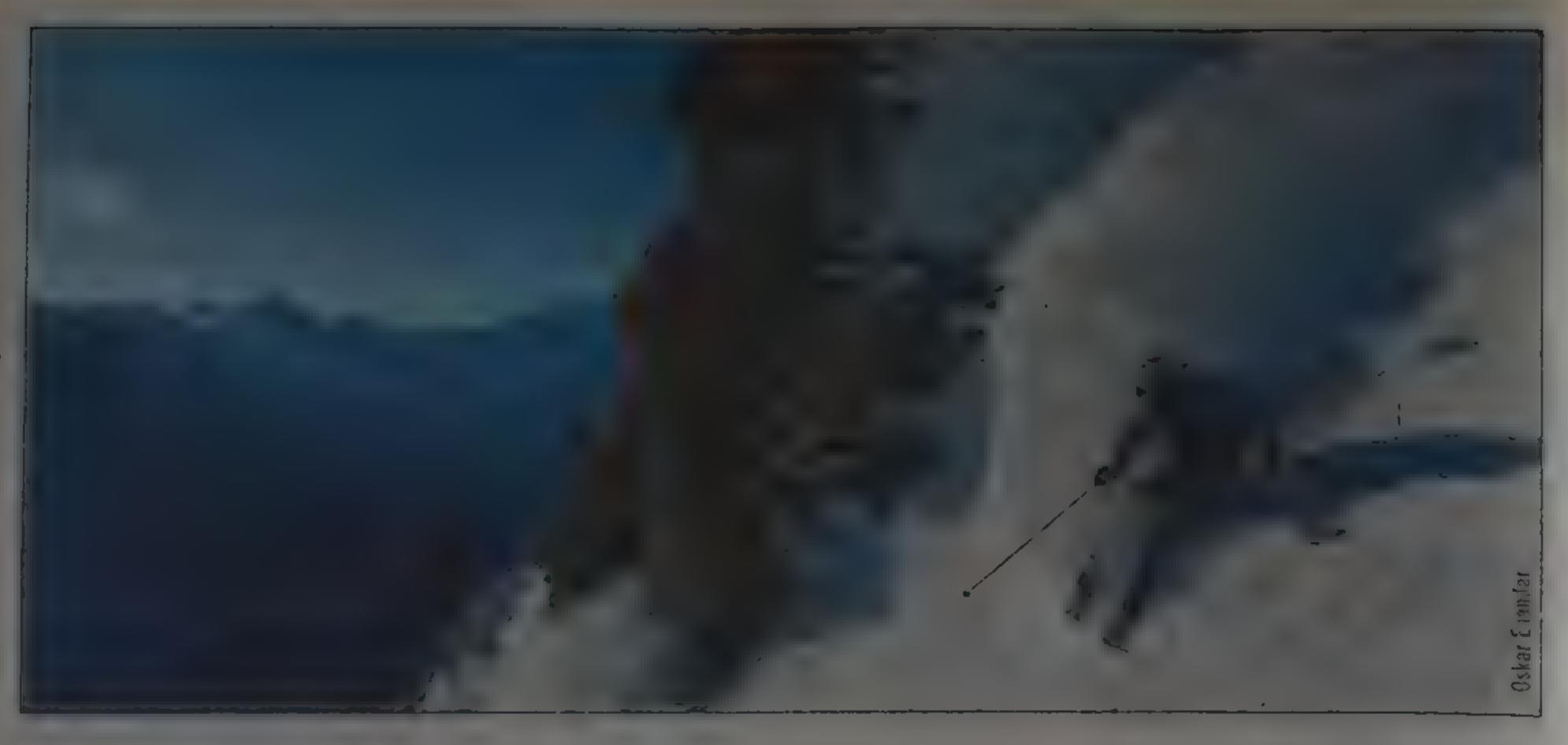
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Old man Miller brings winter to Jube again



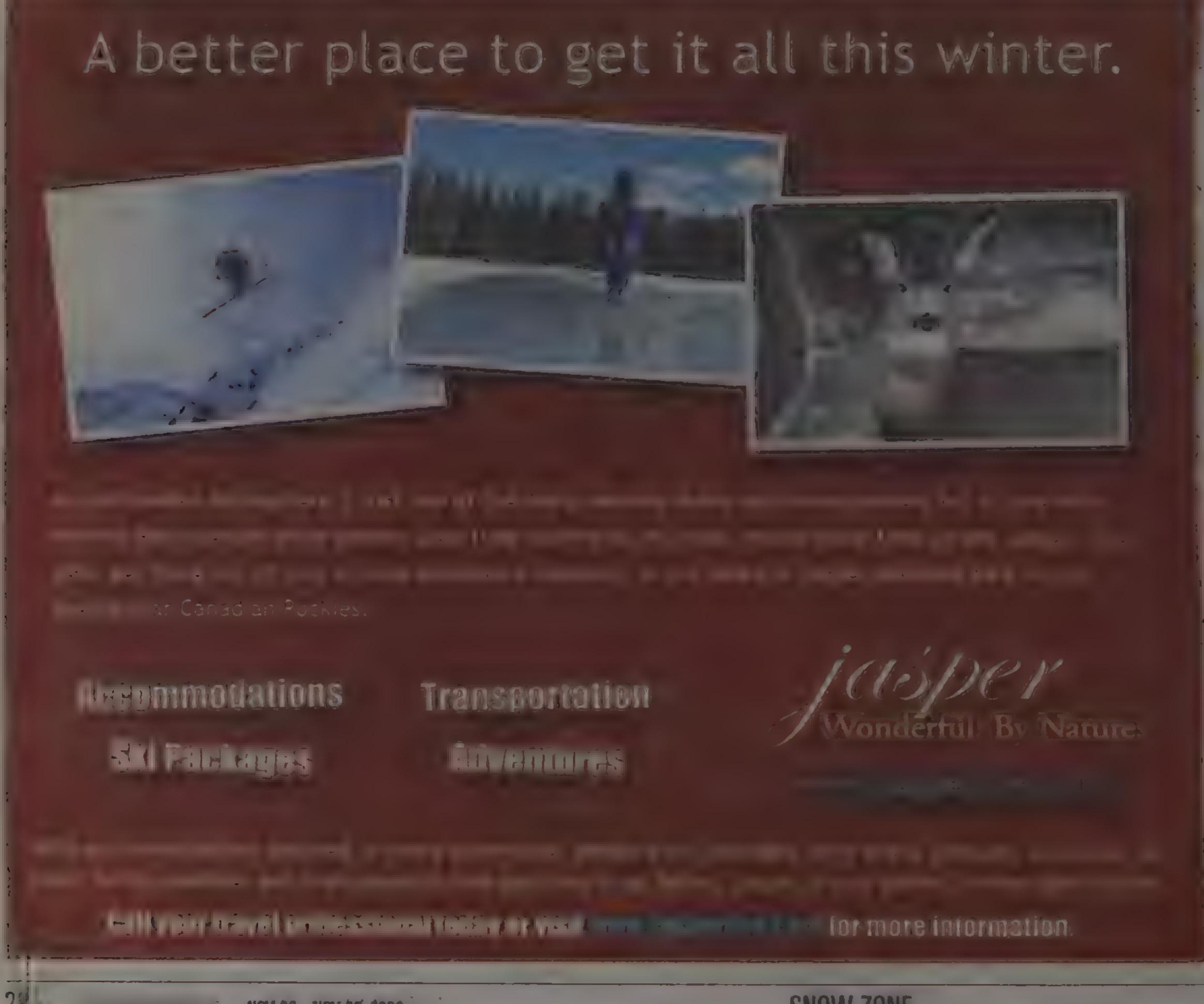
On Friday, November 21, Warren Miller's latest ski flick debuts at our Jubilee Auditorium. For over 50 years this event has marked the beginning of our skiseason. Thank God for snowmaking because we can actually hit the slopes after such an adrenaline rush.

Warren Miller ski films have undergone significant changes in the last few years with the most obvious one being that the man himself no longer narrates the show. His son tried first but the reviews weren't pretty so they quickly moved to sport and ski celebrities and the odd canned phrase from the master himself, but viewer dissatisfaction continues. This year the job falls on the shoulders of legendary mogul skier Johnny Mosely. I'll leave it to you to decide if there's a career in broadcasting for him.

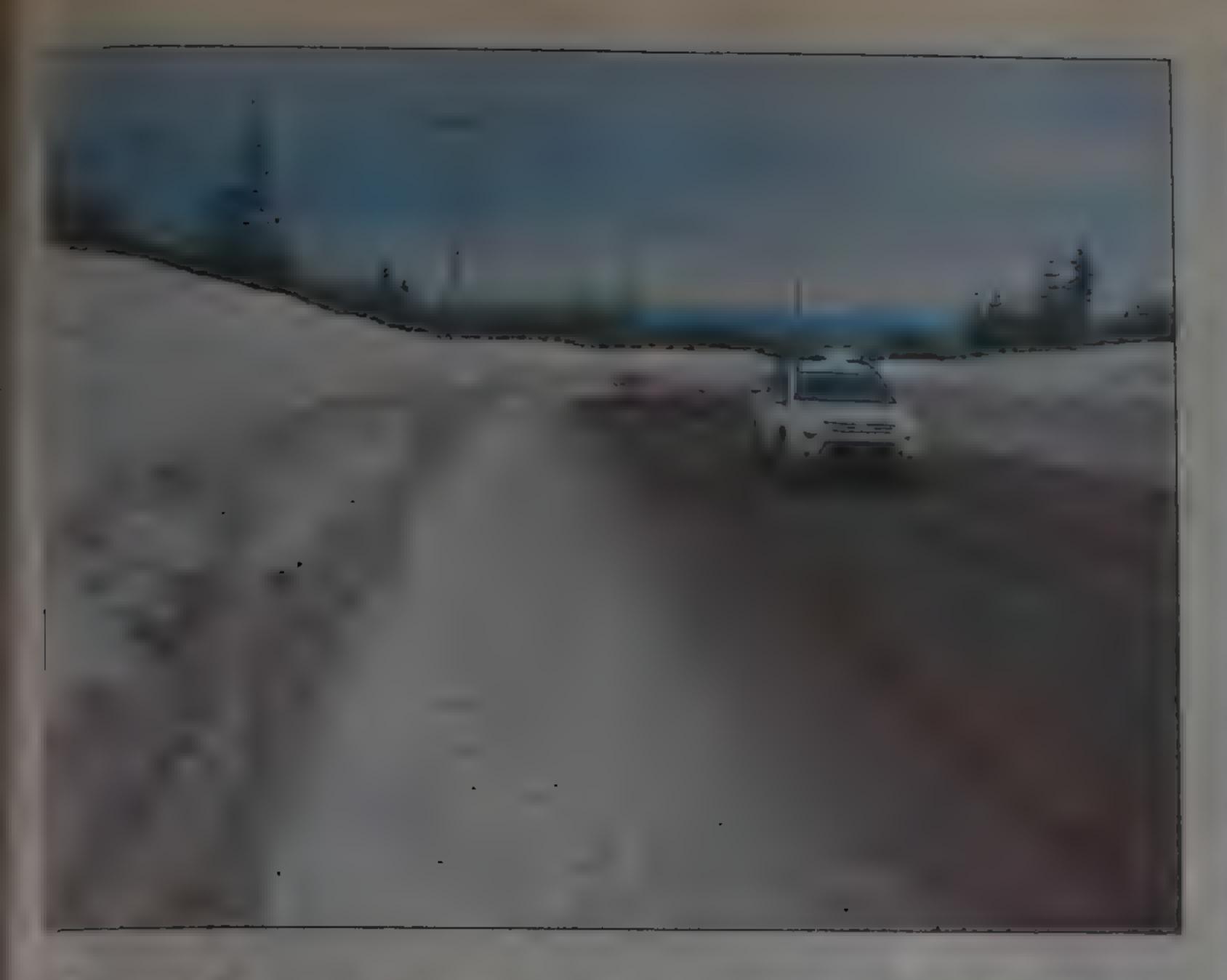
The soundtrack lineup looks amazing with headline groups like Radiohead, Beck, Foo Fighters, Weezer and many more. They even formed a special group just for one of the movie scenes. Stephen Lessard of The Dave Matthews Band, Eric

Fawcett of NERD, Adam Gardner of Guster and Ed Robertson from the Bare Naked Ladies combined to form a super group called Yukon Kornelius, performing five songs in the snow at Vermont.

Unlike the last few years, I hope that this film stops and takes the occasional breath including bloopers and historical footage, but according to some early reviews, this is going to be another highpaced, flash-edited affair that some call the Japanamation of a ski movie. I wonder if the man himself would approve because currently he no longer has any say as all rights have been sold to the production company. V







Perfecting the road trip



"One thing the great highways provide for the restless spirit is therapy. A 600 mile night or two or three will straighten the kinks out of the least attentive, most scattered and worst psychotic ever to hit the road ... "—Dick Dorworth, Night Driving: Invention of the Wheel and Other Blues

Skiing is not formal. A compass rose indicates directions. There may be a "schedule" but all remains secondary to the trip itself. Toss the hanging clothes bag. Duffels work great.

I pack for the time. The shorter the trip, the lighter I go. A two-day trip to Rossland calls for a pair of skis, boots, a small duffel of clothes, my laptop and a couple of books. Send me off for three weeks and it's more of an effort, but it falls in the same pattern. I think soft goods and hard goods. A duffel with clothes—on the hill and off. A duffel with gear—a ski wax/repair kit, boots, tele, alpine. If I'm off for a few weeks, bring the Nordic gear. Two days, four days, a week. Two weeks. The shorter the trip the less likely I am to take my climbing gear, but on a longer trip it is de rigueur.

There is a danger to travelling loosely. A few years ago, a friend and I attended Mt Hood Meadow's annual media race. Simple day trip. An hour from our home in the Gorge. Leave on Saturday morning around eight with coffee and bagels. Register at nine, bang some 13tes, go to the awards and return home.

Somewhere between the awards and the "home"

First the trip slid radically sideways. We finally ambled

home late on Tuesday. The skiing was too good so we just stayed. We bought new toothbrushes at the 7-11.

Planning is fine, with moderation. Knowledge and the ability to change becomes paramount. Collect guides and magazines, keep your eyes open. Listen. Online, Google is fine. BigLines.com is fun, but not too reliable. I pick a point to start and move out. I'm lucky, I've been in the ski industry for a long time. I have friends all over. And if not a friend, a friend-of-a-friend. I call, chat and make a decision.

Then I ski. I meet people on the hill. That's how you discover the real gems. Skiing in Banff for a week, I learned about Fernie. After I moved to Fernie, I learned about Castle Mountain. And Island Lake Lodge. It's like a ball of string. Pull at a loose end, gently, follow it, unwinding it carefully and separating it from the others.

When I take to the road, the road and the destination are of equal importance. At best my plans are loose. If an interesting road, or better yet lane, heads off to the left, I'm likely to swing across the traffic and duck in to see where it goes.

Six years ago i "planned" to loosely ski my way home after a weeklong conference in Banff. All week Fernie kept popping up in conversations. I stopped on my way south. Fernie enthralled me. Still embodying the spirit and passion of skiing every day, the town shuts down on a powder day.

The next year I returned for a few days. The following year for a week. The next for 10 days. And finally, two years ago, I chucked it all and moved.

Road trips settle your mind and provide a clarity buried minute by busy minute in our day-to-day lives. The packing is secondary to the opening found looking through the windshield at a winding strip of asphalt. You can buy a new toothbrush at the 7-11. And a friend-of-a-friend always has a couch to surf. •

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Imagine that

Science is the new art in landmark AGA exhibit

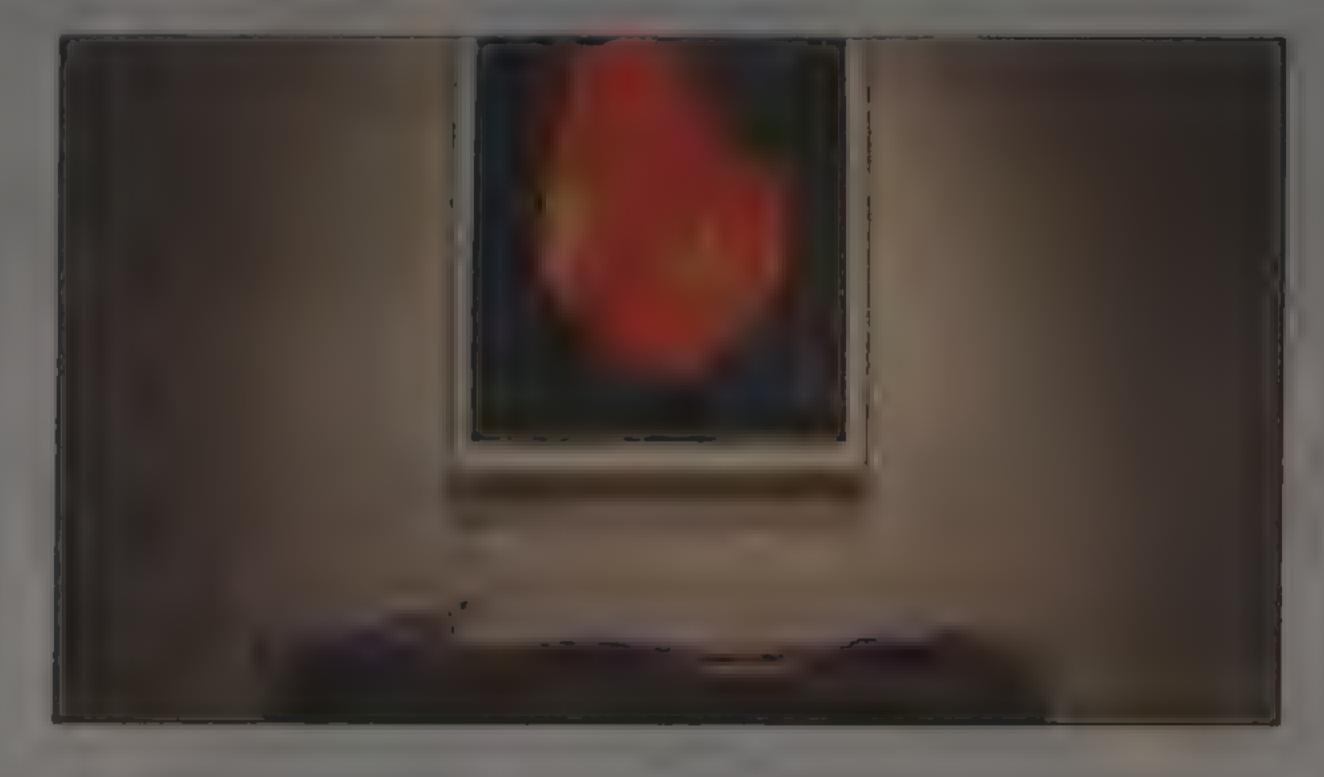
AMY FUNG / amy@vueweekly.com

magining Science will be looked back upon as a landmark exhibi-Ltion. With origins brewing from conversations between brothers Timothy Caulfield, Canada Research Chair in Health Law and Policy and Research Director at the Health Law Institute, University of Alberta and Sean Caulfield, Canada Research Chair in Printmaking, Department of Art and Design at the University of Alberta, the current Art Gallery of Alberta exhibit is a more direct result of a 2007 Banff Centre residency between international artists and scientists. At the center of the residency swirled questions concerning the legal, ethical and social implications in technological advances, and how these issues intersect within the realm between the arts and sciences.

For example, U of A Professor Emeritus 'yndal Osborne has been concerned about the long-term health and ecological affects of consuming and growing genetically modified organisms (GMOs). Stretching across the entire west wall akin to any aisle in a grocery shop, rows of illuminated seed pods highly altered in colour and size glow in wonder and estrangement. Osborne, who usually works with organic materials, has also left some seed samples for public handling, acknowledging our basic human curiosities to grasp the strange and unknown.

Increasingly, the strange and the unknown are becoming known, and the limits of how far we go to explore the abyss of knowledge is the shakable foundation of the bioethical dilemma. New York-based Adam Zaretsky explores these limits with the heart of an artist and the soul of a scientist in his work on producing transgenetic pheasants. As a proposal to Prince William Alexander of Holland, a descendent of the House of Orange, Zaretsky wishes to create a royal orange pheasant for the Prince's nunting grounds. Encasing a.traditional pheasant hunting rifle (on loan from the Royal Museum of Alberta) alongside a bolistic gene gun, the guns sit emblematically beneath an enlarged microscopic photograph of an embryo disrupted with a microtubular red fluorescent protein (fellow exhibiter Eduardo Kac uses the green version in his project on rabbits)

Without blatantly saying so, Zarestsky, who offers his past as having worked in banks, in the porn industry and his present as a communist, is



UNTIL SUN, FEB 1

INVACE IN INCOMES CHERICE

CREATED BY TIMOTHY CAULFIELD,
SEAN CAULFIELD
WORKS BY CHRISTINE BORLAND,
CHRISTINE DAVIS, EDUARDO KAC, LYNDAL
OSBORNE, CATHERINE RICHARDS AND MORE
ART GALLERY OF ALBERTA (10230 JASPER AVE)

loaded questions within a field that is already contested and supported by extreme political and moral perspectives. What is the ethical position of creating a transgenetic creature when the creature will be used for royal sportsmanship? Transgenetic creatures are only illegal in the sense of pets, as transgenetic animals are continually created and destroyed in the name of pharmaceutical research and other forms of marketable research.

scientist injecting and executing embryos, Zaretsky is highly aware of his ethical position that there is sentiment in transgenetics. His pursuit within the field rests beyond merely artistic or scientific output; it is a pursuit of diversity, as his main position is to counter the production of only homogeneous utilitarian super-organisms

Playing the executioner of rejected embryos, batches that are very routinely put to death on ice or systematically flushed, Zaretsky is one of the first (and perhaps one of the only) transgeneticians to mix valium into rejected batches of embryo.

"Interventions in biology are not new," Zaretsky shares as we sit down outside the gallery to talk further on bioethics. "Random mutations have always been around, and human intervention has been around for at least 100 years, with scientists making two-headed salamanders. Eugenics was also a form, only it was the subtraction of the undesirable. Now biotechnology has the ability to add difference."

Only it is the lack of difference that pushes Zaretsky to question the desire behind the direction of most transgenetic research. Citing the statistical data that proposes the general population actually wants an extension of the frontal lobe (the storage area for cognitive rational thinking), Zaretsky wonders why there's been no talk about developing the hippocampus (the region of forebrain where emotion and intuition runs).

"Scientists who seem amoral on the bench are actually highly political in the outside world," says Zaretsky, who has yet to publish on his research and be implicated as a scientist. "A scientist will look at this cup of coffee and see more than what it is. It becomes a meditation, a state of perceiving the thing as is."

Citing the creation of transgenetic creatures as art, where scientists have to choose a gene to create an organism between the imagination and an objective reality, Zaretsky is transparent about his practice, his concerns, and acknowledges that researchers for the most part have no clear idea of where and how far they are willing to go.

"The things I see in the labs: frogs with eyes coming out of the back of their heads that are connected to the part of the brain that hears instead of sees," he shares within shades of ambivalence and awe. "Science lives on the edge of knowledge, trying to capture it, torture it until it reveals to us its secrets so that we can claim it. I think these ethical conundrums are worth it. I admit that it's not just a dream, but a nightmare, a real return of the repressed. We're afraid of creative thought leading the way."

You're dreaming

Pirot's dream world doesn't quite come together in disjointed *Su-Kat*

XANTHE COUTURE / xanthe@vueweekly.com

That do you get when you document the intersection of one person's dreams, past and present, with another's, and throw in a romantic subtext? The answer is the mind-bending world of Su-Kat

Based on a story emanating from the active imagination of Vanessa Sabourin, and adapted for the stage by Steve Pirot, Su-Kat shifts between the reality and dreams of Suzanne (Kirsten Rasmussen), a girl who has awoken from a five-year coma brought on by a head injury she suffered while thinking she could fly.

In Suzanne's coma-induced dream world, she is Su-Kat, a cat who meows, sleeps a lot and wanders through the desert. There she meets Brother Platypus (Steve Pirot), an awkward and frequently upset platypus. The basis of Brother Platypus is, in reality, a man named Brian, who uses the dreams he shares with Su-Kat as material to create a comic strip in his waking life. After awaking from her coma and ending the dream, Suzanne wanders the world disoriented and confused by the absence of such a large portion of her life. She continues to mysteriously run into the equally distraught Brian as they independently travel from one island locale to another trying to figure out their strange connection.

waking life as well as those of dreams, occurring in both the past and present, creating a disorienting mood that mimics that of a dream. At times, this manner of unfolding multi-levelled action, along with long lines of dialogue that are meant to be poetic and obscure, can also get timng.

That occasionally translates to the performances, as well. Although Rasmussen's acting abilities and stage presence are recognizable, her role is at times diminished by her actions as the cat, when she crawls about on the ground meowing as if to satisfy some clichéd male fantasy. Pirot's range of characters and physical acting skills are impressive as he riles around doing slow motion summersaults and producing a nonsensical jabbering voice for Brother Platypus.

The love connection that is supposed to exist between Rasmussen



UNTIL SAT, NOV 29 (8 PM)
SU-KAT
DWEETED BY MORWAY UTAS
SYRKUWA BY STEVE PLANT
STARRING PIROT, KIRSTEN RASMUSSEN
LIVING ROOM PLAY HOUSE (11315 - 108 AVE)
PAY-WHAT-YOU-CAN

and Pirot is hard to distinguish, though. It may be because half the time they are dreaming they are animals or unsure of why they keep seeing each other in their waking lives

It seems unjustifiable to criticize someone's dream, as is the case in Su-Kat, since a dream can be viewed with either a scientific or an artistic eye. Which approach is taken affects how much relevance is afforded the dream. Scientists continue to debate whether a dream is only an individual's brain recycling random images and experiences compiled throughout the day to keep them entertained while they sleep, or rather the Fight or Flight instinct training the dreamer for the real world. But if one defines dreams through more ethereal terms, then the old standby of Freud's theory that dreams are our subconscious desires speaking to us or the concept that dreams are an alternate yet equally "real" state of being, are more apt explanations.

But whether you think dreams are portals to another world, or your subconscious trying to tell you something, who ever likes hearing about, or in this case, watching, a dream unfold? After all, they never make any sense, and no matter how real they may seem while in dream mode, to others they are nothing more than a frayed patchwork of thoughts and events. Unfortunately this seems to hold true for Pirot's production of Su-Kat.

All in the family

Three Birds explores familial bonds both on and off the stage

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story on a few different levels.
The plot, for one, features the erminally ill Annie (Tantoo Cardinal) who only wants to help "save" her unmarried, childless daughter Kerry (Michaela Washburn). Kerry happens to think her life is just dandy, but Annie gets her chance when she catches the 17-year-old Troy (Clifford Cardinal) breaking into her house, his own child in his arms.

That sets up what's being touted as a bittersweet, humourous season-opener for Workshop West, which director Vinetta Strombergs calls "very uplifting." But the familial bonds aren't just scripted—Tantoo is Clifford's real-life mother.

noth Cardinals are actors in their own right—Tantoo most notably appearing in Kevin Costner's Dances With Wolves—yet this production marks their first professional appearance together. It's a combo that Strombergs, who saw the pair do readings of the script in its early stages, had been crossing her fingers to see make it to the

"They did the previous two workshops that we did in Saskatoon, and we were hoping that they would be available to do the production, and as luck would have it, yes indeed they are."

Prior to those readings, the play took shape out of a geneaology of its own, beginning when Strombergs directed an earlier work of playwright Kenneth Williams, Suicide

He was experimenting with three



THE LITTLE BIRDS

WRITTEN BY KENNETH WILLIAMS'
STARRING TANTOO CARDINAL,
CLIFFORD CARDINAL, MICHAELA WASHOUBN
CATALYST THEATRE (8529 GATEWAY BLVD)
\$18 - \$23

different styles of writing," She explains. "One being kind of hip beat poetry, almost like rap, another being official, governmental media release writing, and a woman who wrote poetic suicide notes, kind of a

homeless woman on the street. We did that show, and it was very well-received in Toronto. But it was only one hour long."

companion piece, a similar exploration set in a different situation. It went through some changes of shape: An earlier draft was titled A Box for Bones, and was tied to a very specific time in Toronto, but eventually the story took Williams in a different direction, and workshops in Saskatoon brought Tantoo into the picture. It was also there that WorkshopWest AD Michael Clarke caught a full reading of the play and became interested in putting up the show.

OF COURSE, with a family bond tying two castmembers together, a third actor still had to be found. Michaela Washburn happened to have a history with Strombergs and Clifford—and Edmonton, for that matter.

"I've worked with Michaela a couple of times before, and I just thought she was the right personality," Strombergs says. "She's also worked quite a few times with Clifford in Toronto. They have a great relationship; they're almost like brother and sister. They're hilarious together.

"It's kind of a homecoming for Michaela," she adds. "She was actually born in Leduc, so for her, it was very exciting to be able to come to her hometown. Although she did shows before she turned professional and moved away, this is the first time she's actually gotten to do a professional show here."

All of the group's existing bonds have seemed to have conjured up some fresh ones, too

"In this instance, they all feel like family," Strombergs says. "Knock on wood it continues, we've had a very pleasant go of it. Some of the themes are very emotional and difficult, but [the actors are] all so great at their emotional availability, and their belief in this project, and Ken's writing is so good. It's really nice to work on this kind of stuff. There's humour ... we have a lot of fun." •



Book em

Illustrator/artist/musician/organizer Raymond Biesinger adds another hat

DAVID BERRY / david@voeweekly.com

on to such diligent dilettantism that Raymond Biesinger never really set out to become an illustrator in the first place. Now one of Edmonton's most successful commercial artists, with a portfolio that extends around the globe, he actually started down the road as a writer, before some encouragement from an editor at the Gateway, the U of A's student paper led to a minimalist, absurdist comic. And from there, the world.

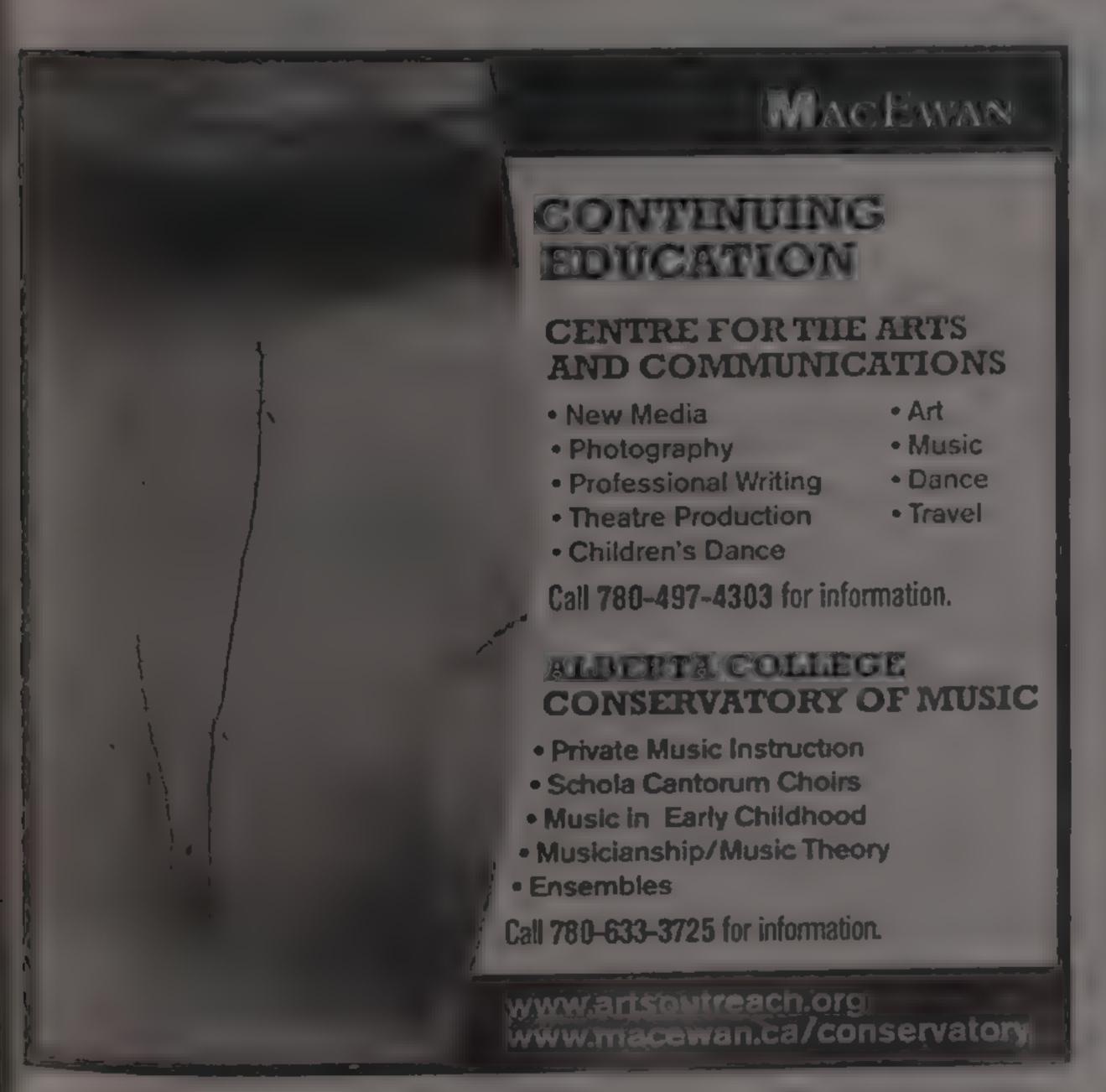
"The experiences of my writer friends sort of revealed that it was cutthroat competition for a limited amount of jobs," says Biesinger with MON, NOV 24TH (9 PM)
BELGRAVIAN PRESS
LAUNCH

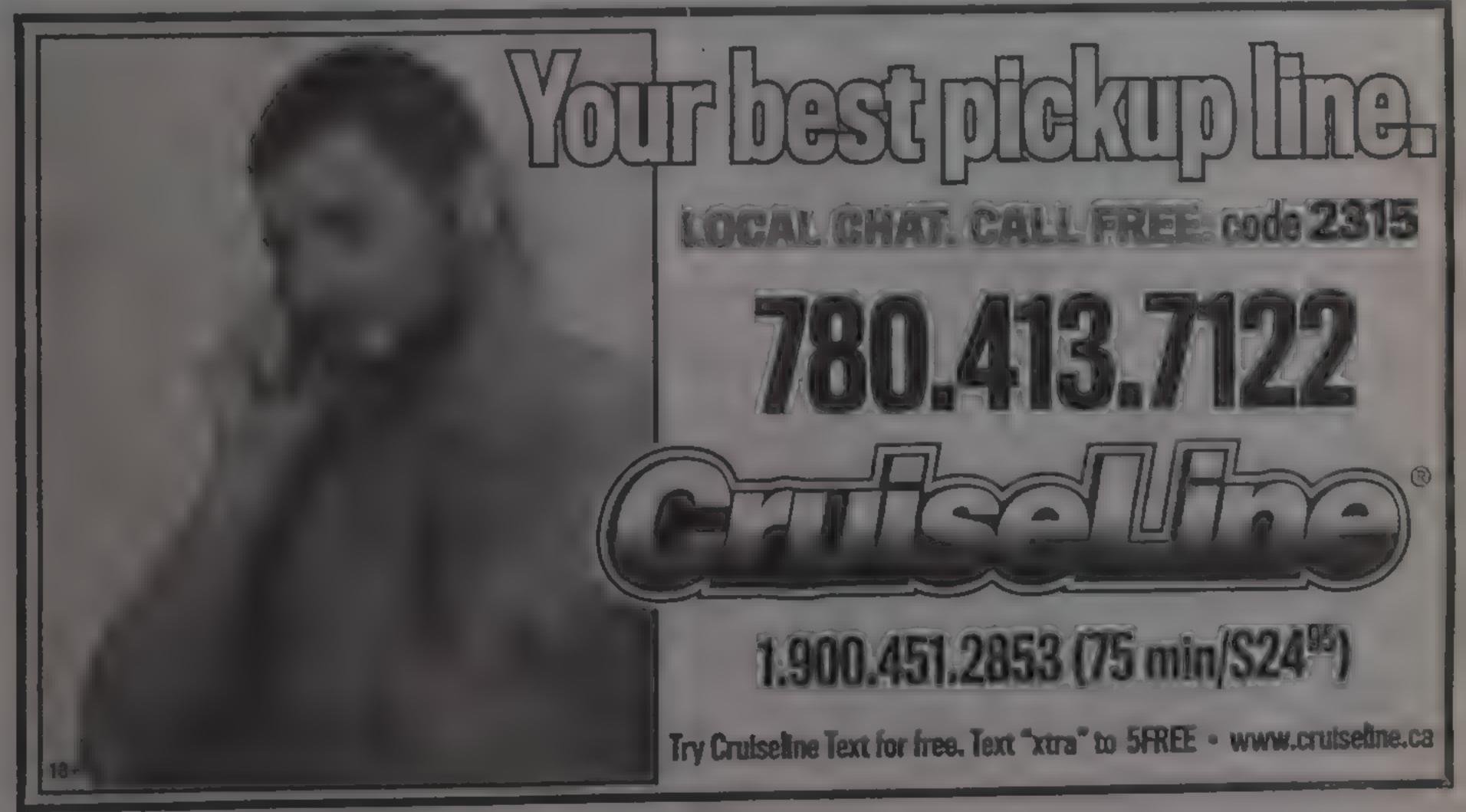
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a knowing wryness, "whereas with illustration it was possible to make interesting work, be happy with it and actually get paid quite well."

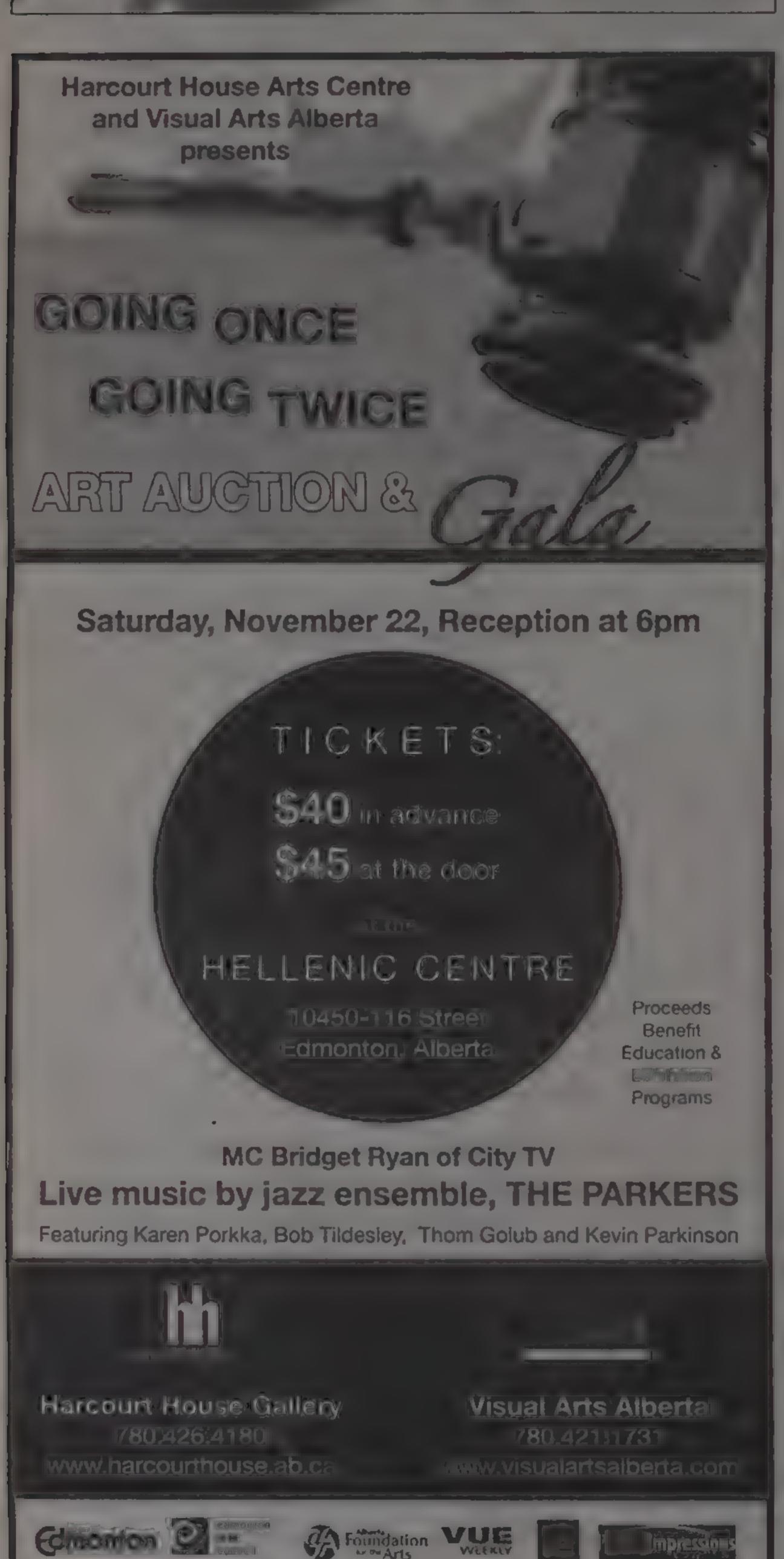
Of course, no one pulls off that holy trifecta without a healthy helping of talent, something that

CONTRACTS OF TANKS





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A history of Violence



Through countless cinematic detours in his enormous body of critical theory he has become one of the sharpest, most engaged writers on movies we have, so maybe it's no accident that the theoretical tool he employs with relentless perfectionism is the very same tool most often used by the crack screenwriter: the good, old-fashioned reversal. Slovenian philosopher Slavoj Zizek writes both dynamically and profusely, and he's never met an assumption he didn't feel the urge to overturn, a paradox he didn't desire to give a thorough workout. He isn't a shrewd contrarian so much as an intellectual showman—and I say this with the deepest admiration. The "Elvis of critical theory" tag he's been given is not unearned.

Far too playful with Marx to convincingly be labelled a staunch Marxist, Zizek's philosophy remains grounded in Lacanian psychoanalysis—and this should itself impart upon his audience an emphasis on process rather than tidy results. With Zizek we are always on the couch, always left dazzled and maybe perplexed when our session has expired. To turn to his work for hard conclusions will inevitably frustrate, but more importantly will blind you to what he really places on the table, which is a feast of thoughtful, sometimes audacious stimulation, blending flavours well known, even vulgar in their appeal, with others that are exotic and in other settings would be intimidating. At the end, knowing hunger will return, you find yourself at the very least fortified, pleasured and well fed.

That's certainly the case with Violence (Picador, \$15.50). In his contribution to the Big Ideas/Small Books series, Zizek breaks his subject into three categories: subjective violence, such as crime and terror, the most visible form and one whose fascination we're urged to resist; objective violence, which is symbolic and based in language; and systemic vio-

lence, the form addressed most enthusiastically, which lies in social structures and is the least visible and most dangerous. Zizek's dissection of systemic violence starts coolly, drawing attention to such familiar phenomena as pleas for charitable donations that thrive on "fake" urgency," before building up to the hypocrisies of billionaires who claim to "give back," in effect contributing funds to agencies attempting to alleviate a humanitarian crisis that in part was exacerbated by these same billionaires. Not to mention the hypocrisies of we who are outraged by the torture of individuals while virtually ignoring the overwhelming humanitarian crises of entire nations.

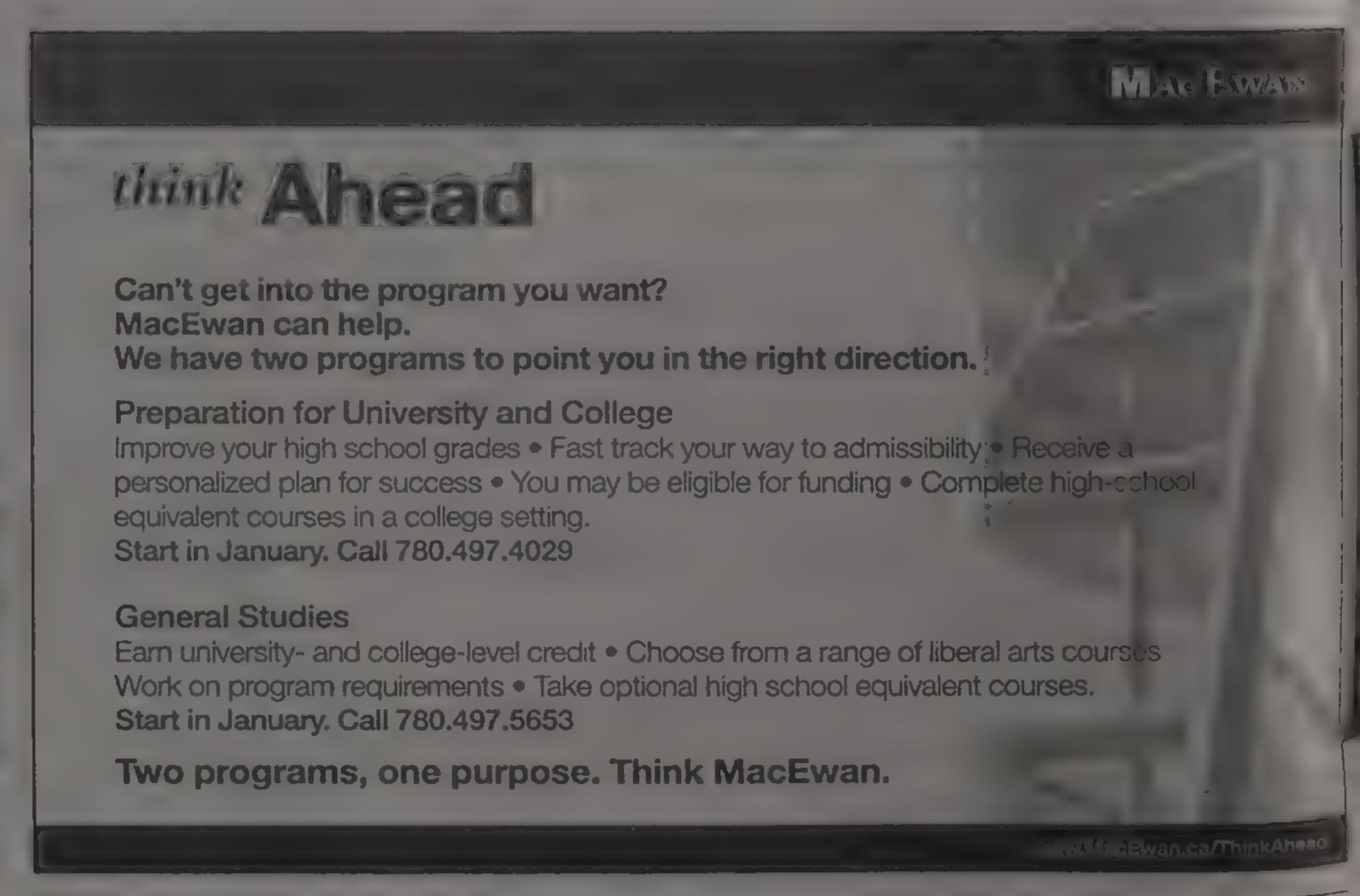
But things get more interesting once the groundwork's disposed of-or, in some cases, trampled over. In examining terror, Zizek usefully distinguishes between "authentic fundamentalists," like the Amish or Tibetan Buddhists, who convey "an absence of resentment and envy" and a "deep indifference toward the nonbelievers' way of life," with "so-called Christian and Muslim fundamentalists" who "in fighting the sinful Other" are merely fighting their own temptation. He later makes an intriguing parallel distinction between ideological governments who ostensibly offer sweeping freedoms while tacitly condemning the use of these freedoms and oppressive governments who tacitly encourage the bending of rules, leading to one of the most memorably succinct twists of common assumption in Violence: "totalitarian regimes are by definition regimes of mercy: they tolerate violations of the law, since, in the way they frame social life, violating the law, bribing and cheating are conditions of survival."

AMONG THE MOST substantial stances taken in *Violence* concerns Israel and Palestine, two nations who, Zizek argues, should recognize how a diasporic existence is essential to their identity rather than fruitlessly claim rights to a holy land. Intriguingly, he calls for the renunciation of political control of Jerusalem, making

have a liberating effect for both parties
And I mean it as no slight to the gravity of
this proposal when I compliment Zizek
his ability to move I university of
two from this to a parallel proposal that
US Congress officially change the name
of French fries to Muhammad fries.

It is among Zizek's strengths that irrever ence and the utmost seriousness are never rendered mutually exclusive, just as culture high and low are employed with equal rel ish. There are citations from Walter Ben jamin, George Orwell and Elton John And let me stress this: the guy gets mileage from movies like no social commentator I've ever heard of. He discusses the unspo ken sub-cultural order explored in A Fen Good Men as a pretty brilliant lead-in to his insights into hazing rituals, the homophobic dualities of military life and the abuses of tragis at Abu Ghraib. And he offers a striking reading of Taxi Driver that illuminates the essentially inwardly directed violence of Travis Bickle.

Alas, after a couple of hundred pages of stimulating riffing, Violence does finally have to draw to an end. Of sorts. Things get muddy. Zizek has us reject "false anti-violence" and endorses "emancipatory vio lence." He writes how "to chastise violence." outright ... is a mystification which collabo. rates in rendering invisible the fundamental forms of social violence." OK. But equally mystifying is his appropriation of the central conceit of José Saramago's visionary novel Seeing, in which a government is thrown into panic over an epidemic of blank votes submitted in a federal election. This leads to Violence's final statement: "Sometimes doing nothing is the most violent thing to do." I'm mystified because casting a blank ballot is actually far from "doing nothing." I'm mystified by Zizek's peculiar and rather hazy conditional sanctioning of violence we really need to get clearer on this "emancipatory violence" thing, no? But I'm also mystified by how such a bracingly curt, even puzzling finale can still leave me kinda satisfied, re-engaged in certain political situa tions and mentally invigorated in genera Perhaps it's better for us to look at any smgle book by Zizek as just another edition in an ongoing grappling with irreducible ideas and enjoy the ride. v





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THE BLONDE. THE BRUNETTE AND THE VENGEPUL REDHEAD

CHAPTER STEELS FAIRLY ENTER WALLIAMAIN CHILDREN BOR BY HOUSE BUILDING BEING BEING THIN, RIMIZE SMILL DIFE?

ENTANTAL WEATRE MARY - 1 PHA AVEL SAN SUS

XANTHE COUTURE / xanthe@vueweekly.com In an example of art mimicking life, both the production and storyline of The Blonde, The Brunette and The Vengeful Redhead share a violent incident. The play itself follows vengeful redhead Rhonda, who discovers her husband Graham is cheating and decides to get her revenge. Though the Citadel's backstage lacked such intrigue, the sudden injury of director James MacDonald prior to rehearsals led to veteran Fringe director Wayne Paquette taking the lead,

with MacDonald's input while he recovered This is Paquette's first time as head director of a Citadel production. "It all happened very quickly. It wasn't the ideal situation to get a gig, but it's a fascinating play: it's a one-woman play with two directors," he laughs. "The title might give people the expectation that it is a madcap play, but it's much more than that. It shows one of those moments in life where people collide to allow people to revaluate where they are in life."

For Fiona Reid, a member of the Order of Canada and Stratford Festival veteran, it is her first time doing a onewoman show as she explores themes of

revenge, betrayal and love from the perspective of seven different characters

"Since the entire production is played by one woman, it has a very strong feminine voice which you don't always get in film and theatre," Paquette explains.

As each character pieces together the tragic event, the audience will get to decide who is justified in their actions and who is not.

"It forces the audience to get involved in the play as they piece the story together," Paquette explains, "Each character only knows part of the story while the audience gets to see the big picture."

Paquette hopes that people might also see themselves in the characters who, first and foremost, must cope with the idea of self-responsibility for their actions as they react to what has happened "Despite the choices you make in life. being yours to own up to and accept, all is not hopeless," Paquette says, "there is also a chance for redemption."

EXTREMITES.

DIR HOW DE BUSHINAS WIN VESSES 開発 ILFV 84 MILTINW 将車を1362 MYS A. STANDING PRISTI HAMSEN NOVIMAN OF PROPE FRI, NOV 21 - SUN, NOV 30 THIRD SPACE (11516 - 103 ST), \$16/\$18

DAVID BERRY / david@vueweekly.com

If Sarah Van Tassel isn't careful, she's going to get a reputation. With just two

productions under its belt—last spring's Crave and the Fringe's Oleanna—Van Tassel's Guts&Guile company has already produced two of the more soul-challenging works in recent Edmonton theatre history, and her third show, Extremities,

"I'm really drawn to plays that guestion morals and question ethics and delve into those deeper issues," Van Tassel explains earnestly, before adding, with a laugh, "I'm probably never going to be the type of person to do a really light, fluffy romantic comedy."

That's understatement. Extremities is an occasionally brutal gut-punch of work that follows three young women who turn the tables on a home invader, questioning what they should do with the would-be rapist. As they vacillate between turning him in or meting out their own justice, the play delves deep into questions about power and morality in society. Just the way Van Tassel likes

"It's definitely an entertaining play, but it's not a feel-good play; it's not escapism," she points out matter-offactly. "But I think it's more important to question, and realize these things happen and try to understand why and how we react

"I think you need to be challenged," Van Tassel continues. "You can't effect change without challenging peoples perceptions: if you're not uncomfortable, you're not going to be paying full attention. In this play, in the first 10 minutes, you're going to be on the edge of your seat: you're going to know what's going on, you're not going to be able to escape it, you'll have to deal with it." 🕶

isn't about to let up on the throttle.

BIESINGER CONTINUED GROWFAGE 31

> has been evident in Biesinger's work from the very beginning. Even from the start his sparse but witty style, patched together from spare line drawings and monochromatic collage, stood out, so much so that his work to this day retains a lot of its early features, though it still remains distinctive and innovative.

"At first, it was more governed by the limitations that I had than anything," Biesinger explains of its development. "The Gateway comics only published in black and white; I tended to be fairly busy, so I used a pretty thrifty, minimalist kind of style, and I always stressed concept over understandability: I think a lot of people saw those original comics and shrugged, but they always had a very solid idea to me, and I try to maintain that as much as possible even now.

"But I still hold that in music or art or anything," he continues, "in a world where anything is possible with all these decentralized technologies, one of the most interesting things one can do is operate with limitations."

THAT'S AN IDEA that really only seems to apply to Biesinger's art, though: if Biesinger puts limits on his day-to-day life, he certainly sets them awfully high. Besides his day job as an illustrator, he sings and plays guitar for the sludgy garage-rock duo the Famines, organizes the twiceyearly Royal Bison Craft & Art Fair (which goes up November 29 and 30, actually) and occasionally contributes to local art shows. His latest time-stretching endeavour is the Belgravian Press, a publishing imprint he runs out of his studio with the help of a book-binder and a paper cutter

Though he's already technically released one book under the

imprint—a collection of band art that came with the Famines' debut seven-inch—the press i. receiving its official coming-out party with the release of 100 Black on White Illustration. culled from Biesinger's own extensive catalogue of work Pulled mostly from his commer cial work-which has graced Vu Weekly's own pages, to say noth ing of the more impressive like. of the Globe and Mail, New Yorl Times, NYLON, Monocle and Neon-though also featuring some of his myriad band and giv posters and some private, the drawings are a kind of best-of, an ample intro for anyone not already well-versed. For Biesinger, it's one more way to get out of the house.

"Illustration is a fairly isolating profession, so what do you do?" he asks rhetorically. "Throw a craft fair that has dozens of local artists and gets visited by a few thousand people, or start soliciting manuscripts from people, and suddenly you're not so lonely anymore."

Biesinger plans to expand the press to a quarterly operation— "With other authors, so I can prove this isn't just a vanity project," he laughs—though he admits that his target is decidedly niche His business model is that of an independent record label, a more focused kind of publishing that will trade some mass appeal for a chance to indulge topics that don't normally get a chance to see the light of day.

"If you look at the small record labels in Edmonton, most of them are putting out records from bands who break up after two years, and are lucky to sell 500 records, and none of them make money," he explains. "I see that as the equivalent of the Belgra vian Press. I don't see this as developing authors or anything like that, I think we're just going -to manage to make a lot of neat stuff that no other publisher is going to touch." V





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GALLERIES/MUSEUMS

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ART BEAT GALLERY 26 St. Anne Street, 780 459 3679 • Oil paintings by Mel Heath

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FRINGE GALLERY 10516 Whyte Ave, basement of the Paint Spot, 780.432.0240 • Artworks by Bella Toting, Linda Ould, Raymond Theriault, Shelley Hothenburger, Verne Busby and Margaret Braun . Until Nov 22 • Closing reception Nov 22 (2-4pm)

GALLERY IS 4930 Ross St. Red Deer, 403.341.4641 . Artworks by Susan Woolgar, solo show . Until Nov 29

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LATTTUBE 53 GALLERY 10248-106 St, 2nd Fl. 780.423 5353 • Open: Tue-Fri 10am-6pm; Sat 12-Spm, closed, Sun-Mon and Holidays . Main Space: 100 F. UNERS Video installation by Wayne for 1 . Artist Talk, Wayne Yung, Nov 22 (2pm) . Projex ROOM I BET THEY CAN TELL BY LOOKING Acres by Travis McEwan, until Nov 22 . The Fine A 1 Gt Schmoozy Live The Beautiful Night . It's sur Sat, Nov 29 (8pm)

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MCPAG (Multicultural Contro Public Art Gallery) 5411-51 St, Stony Plain, 780.963.2777 • Open Mon-Sat 10-4pm; Sun 10-6:30pm • Paintings by Oirk Hiel, Until Nov 25 • Dan Bagan Drawings and paintings, Nov 28-Jan 20; opening reception; Sun, Nov 30 (1-3.30)

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ROYAL ALBERTA MILESEUM 12845-102 400 780.453 9100 • Open daily 9-5pm • ARTE EN LA CHARRERIA: Examples of the craftsmanship and design distinctive to the Mexican cowboy; Until Apr 13, 2009 • JOSHUA'S JOURNEY: Joshua Loper's first trail ride on the Chisholm Trail; Until Jan 4, 2009 • ALBERTA COWBOYS IN ART: Until Jan. 4, 2009 . HEIGHTS OF FASHION: A History of the Elevated Foot Nov 22-Mar 8 • Government House: Public tours Sat, Sun and holidays (11am-4:30pm), 780,427,2281

SCOTT GALLERY 10411-124 St, 780 488 3619, www.scottgallery.com . Open: Tue-Sat (10-5pm) . Artworks by Sean Caulfield . Until Nov 25

SHANTI HAIR THERAPY 10407-83 Ave . NEW SEASONS: Artworks by Igor Woroniuk . Until Dec 20

SNAP GALLERY 10309-97 St. 780.423.1492 • ALL POWER TO THE PEOPLEI GRAPHICS OF THE BLACK PANTHER PARTY 1966-1974: Features Black Panther Party posters and newspaper graphics produced in the 1960s and 1970s • Until Nov 29 • Free

SPOT LIGHT GALLERY 107, 25 Chisholm Ave St. Albert, 780,419,2055 • MOSAIC: Multimedia artworks by Laura Watmough; dye on rice paper, watercolours, nils, realism, abstracts and more . Until Dec 1

SPRUCE GROVE ART GALLERY 420 King St. Spruce Grove, 780,962,0664 . Artworks by Rhonda Thurn

STUDIO GALLERY 11 Perron St, 788.460.5993 . OUT IN THE ORDINARY: Artworks by Carol Johnson

TU GALLERY 10718-124 St, www.tugallery.ca • Tue-Sat 10am-5pm, Thu till 8pm . Artworks by Betty Kovacic . Until Dec 6

UNINVERSITY OF ALEBRITA MUSICINES EALURY A TELUS Centre, 87 Ave, 111 St, 780,492,5834 . BRILLIANT STROKES: Chinese Paintings from the Mactaggart Art Collection representing the styles in China from 15th to 20th centures . Until Jan 24, 2009 · Lecture, 18th Century China's Changing World View as Reflected in Art, by Maxwell Hearn . Gallery tours of the storage and research facilities: Nov 28-29 (noon)

WEST END GALLERY 12308 Jasper Ave. 780 488 4892 • Calender Show • Nov 22-Dec 21

UMP ARY

ABMERY 2535 James And 78.1750 STORE COUNTY S Book Company presents M.G. Vassanji reading, dis-cussing and signing A Place Within; Rediscovering India . Thu, Nov 20 (7.30pm) . Free

EDMONTON PUBLIC LIBRARY . Londondorry Branch; slideshow by author David Kendal on his Stanley A. Milner Library . Basement, Rm C; EPL Winter Book Sale; Until Nov 21 (9am-5pm) . 780.496.7000; Author talk: featuring Lorraine Neier, author of Music: A Window to the Soul; Nov 22 (1pm) & Whiter's Corner with Naomi McIlwraith; Sun, No. 30 (1230pm)

HAPPY HARBOR COMIC BOOKS 10112-124 St . IWW Comic Book Launch Party: The Edmonton

branch of the Industrial Workers of the World launch party for Shift in Progress: A Not-So-Comic Book . Thu, Nov 20 (6 30pm)

UPPER CRUST CAFÉ 10909-86 Ave. 780.422.8174 . THE POETS' HAVEN. Monday Night reading series presented by Stroll of Poets . Every Mon (7pm) . \$5 door

WRITERS GUILD OF ALBERTA Stanley A. Milner Library, 7 Sir Winston Churchill Square, room 7, 6 Fl. www.writersguild ab ca . The Life and Times of of a Non-Fiction Writer-Myrna Kostash, speaking to aspiring and developing writers. Part of the Wired Writers Series *Nov 24 (1pm) * Free

THEATRE

THE ADVENTURES OF ROBINSON CRUSCE DOW Centennial Centre, Shell Theatre 8700-84 St, Hwy 21. Fort Saskatchewan, 780.992 6400 • Missoula Children's Theatre; a fun performing experience for kids and teens. Audition: Nov 24 . Sat. Nov 29 (3pm. 7pm) • \$15 (adult)/\$12 50 (senior/student)/\$10 (child)

THE BLOWING THE BRIDE AND THE VENGEFUL REDHEAD Citadel's Shoctor Theatre. 9828-101A Ave . By Robert Hewett, A series of monologues, seven diverse characters, all played by Frona Reid. Part of the Mainstage Series . Until Dec. 7 (7.30pm, matinees 1.30pm)

CHIMPROV Varscona Theatra, 10329-83 Ave. 780.433.3399 • Rapid Fire Theatre presents comedy for the sophisticated; Runs every Sat (11pm) except for the last Sat of each month until mid June 2009

DIE-NASTY Varscona Theatre, 10329-83 Ave. 780 433.3399, www.die-nastyimprov.com • The Canadian Comedy Award-winning live improvised soap opera returns for it's 18th season, set in a turbulent France on the cusp of the Revolution! Let them eat cake! Heads will roll! Directed by Dana Andersen and starring some of the city's finest and funniest performers • Every Mon (8pm)

THIS KIRDING AREA JEST IN MORT LALAS AGVENTURES IN A DUMMISDAY CHET TIME Theatre Adventures, Westbury Theatre, TransAlta Arts Barns, 10330-84 Ave, 780 409 1910 • A Fringe Double-Feature • Nov 20-23 • \$23 50 (adult)/\$19.50 (student/senior)

DUESTIFICE SHOWESER ONE'S RUMBED AND JULIET RECUENTIFIC MESTILE AS PERTA ASSESSION

Community Centre, 9210-118 Ave, 788.477.2773, ext. 2 Theatre Prospero presents Romeo and Juliet, This workshop/production helps you tell the story by taking part in the play with coaching and preparation from our team of actor/instructors . Nov 25 (public workshop) 2.30-5'30pm; performance 7.30pm) • Free to all Alberta Avenue residents, admission by donation

EXTREMITIES Third Space, 11516-103 St . Guts and Guile Productions, by William Mastrosimone An examination of the relationship between a terrified victim and a merciless aggressor . Nov 21-30 (7:30pm, no show Mon Nov 24) • \$18 (adult)/\$16 (student/senior) at TIX on the Square, 780.420 1757, door; Pay-What-You-Can Tue Nov 25

HEY LADIES Boxy Theatre, 108708-124 St . Fun, fashion, unsolicited advice, prizes, music, and cocktails. A live magazine show hosted by Leona Brausen, Cathleen Rootsaert, and Davina Stewart . Fri, Nov 21 (8pm) • \$20 at TIX on the Square

OH SUSANNA! Varscona Theatre, 10329-83 Ave. 780,433 3399, www.varsconatheatre.com/ ohsusanna • The Euro-style Variety Spectacle hosted by Susanna Patchoulí and Eros, God of Love! Laughs! Music! Cocktails! . Sat, Nov 29 (11pm) .

PEACE LOVE AND ROCK 'N' ROLL 2 AND THE BEAT GOES ON Mayfield Dinner Theatre, 16615-109 Ave, 780 483,4051 . Written and compiled by Will Marks, a sequel to last year's hit . Until Feb 15, 2009 • Tickets at Mayfield box office, toll-free 1 877 529 7829

PHENTES OF THE NOTETH SASSICATORRYAN & HANGMAN'S CURSE Jubilations Dinner Theatre, 8882-170 St, Phase III, WEM, 780.484-2424 . Oct 31-Feb 1: Wed-Sat (6.30pm), Sun (5pm)

THE RAINBOW HORSE Varscona Theatre . Interactive puppet show for children age 2-12 by Sandy Paddick • Sat, Nov 22, 29 (11am) • \$5

SEUSSICAL Arden Theatre, 5 St Anne St, St Albert, 780 459 1542, www.ardentheatre.com • Family Series: St Albert Children's Theatre's musical based on Dr Seuss characters . Sat, Nov 29 (2pm) . \$18 (adult)/\$14 (child) at the Arden box office, 780 459 1558, TicketMaster

SHOW EM THAT FIRE L'unt Theatre, 8527-91 Ste Musical production with original songs and script written by the African-Canadian Youth of our Keshotu Leadership Academy . Fn, Nov 21 (7:30pm) . Free, donations at the door

THEATRESPORTS Varscona Theatre, 10329-83 Ave, 780,448 0695, www.rapidfiretheatre.com • Rapid Fire Theatre's weekly insane improv show . Every from (11pm) • Until July 2009

THREE LITTLE BIRDS Catalyst Theatre, 8529 Gateway Boulevard . Workshop West Theatre presents this bitter sweet comedy by Kenneth T Williams, starring Tantoc Cardinal, Clifford Cardinal, and Michaela Washbum . Nov 20-30 . \$24 (adult)/\$19 (student/senior) at TIX on the Square, door

THE THREE MUSKETEERS Horizon Stage, 1001 Calahoo Rd, Spruce Grove, 780.962.8995, www.horizonstage.com . The Horizon Players . Nov 27-29 (7.30p) • \$20 (adult)/\$15 (student/senior) at Horizon hox office, TicketMaster

WITHOUT YOU Timms Centre for the Arts, Main Stage, 87 Ave. 112 St. www.studiotheatre.ca . Moss • Nov 26-29, Dec 1-6 (7:30pm, 12.30pm matinees) . Tickets at TiX on the Square

AHIS



- 1. Michael Franti & Spearhead All Rebel Rockers (anti)
- 2. Ian Tyson Yellowhead To Yellowstone & Other Love Stories (storry plain)
- 3. Chad Vangaalen Soft Airplane (flemish eye)
- 4. TV On The Radio Dear Science (touch & go)
- 5. Rodney Crowell Sex & Gasoline (storry plain)
- 6. Kings Of Leon Only By The Night (rca)
- 7. Jenny Lewis Acid Tongue (warner)
- 8. Eagles Of Death Metal Heart On (downtown)
- 9. Of Montreal Skeletal Lamping (polyvinyl)
- 10. Hank 3 Damn Right, Rebel Proud (sidewalk)
- 11. Calexico Carried To Dust (quarter stick)
- 12. Ryan Adams & The Cardinals Cardinology (lost highway)
- 13. Brett Dennen Hope For The Hopeless (dualtone)
- 14. Ray La Montange Gossip In The Grain (sony/bmg)
- 15: Old Crow Medicine Show Tennessee Pusher (nettwerk)
- 16. Ohgr Devils On My Details (spv)
- 17. Okkervil River The Stand ins (jagjaguar)
- 18. Jackson Browne Time The Conqueror (inside)
- 19. Tracy Chapman Our Bright Future (elektra)
- 20. Dar Williams Promised Land (razor & tie) 21. Ndidi Onukwulu - The Contradictor (jericho beach)
- 22. Maria Dunn The Peddler (distant whisper)
- 23. Fucked Up The Chemistry Of Common Limit material
- 24. Wendy MinNe ... A Dreamer's Guide To Harucore Living (six shorter)
- 25. Taj Mahal Maestro (heads up)
- 26. O-lip The Revision ance (moto Vin)
- 27. Ry Cooder I, Flathead (nonesuch)
- 28. Serena Ryder to It O.K. (emil)
- 29. Fleet Foxes S/T (sub pop)
- 30. Amos Garrett Get Way Back (storry plain)

PORKBELLY FUTURES

S/T

The Porkbellys have recorded two CDs since the band formed eight years ago. The first, Way Past Midnight, established the band as a serious contender, winning critical applause and slots on major festivals across the country. The new one - self-titled - was recently released (April 2008) and, like its predecessor, was produced by David Gray, who's worked with Parachute Club, Paul Butterfield and dozens of other major names.

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ON SALE NOW!



Throwing in their 2Bits

FAVA continues its 25th anniversary celebrations with a dozen diverse films from Edmonton auteurs

BRYAN SAUNDERS / bryansaunders@vueweakly.com

of Alberta (FAVA) will be dimming the lights on its 25th anniversary celebrations soon, but rather than signaling the end of something, this dimming of the lights actually signifies that something exciting is about to happen. After all, the lights I'm talking about are in a movie theatre, and when the lights in a movie theatre go down, the show isn't over; it's just about to start.

The show in question is FAVA's 2Bits Anniversary Screening Event, the society's last big event of the year. Twelve local filmmakers received a grant from FAVA to present a new work at this screening, a celebration of FAVA's past present and future.

As Sam Singh, one of the filmmakers tapped, admits, though, it's easier to comission works than create them:

Singh abashedly admits he's struggling to get his two bits in.

"I'm actually really behind on it," he laughingly confesses, just a week and a half before the screening. "I'm actually figuring it out even as I speak to you, because I wrote the grant application eight or nine months ago and I kind of had an idea in mind. And I shot the footage and then I just kind of sat on it for a few months, before realizing, 'Oh my God, this thing is arcund the corner!"

Singh's film is called "Immortal Picture Stories." The title is an English translation of Amar Chitra Katha, the name of an East Indian comic book series that Singh read as a young boy

growing up in Canada. As the son of two Hindu parents, he explains, the series was actually where he got most of his knowledge about East Indian history, culture and religion.

"It was kind of sporadic," he recalls,
"I mean, there was no subscriptions
or anything. It was just when people
went to India and came back they
might have a few of these for me."

"Anyway, the series was started in the '60s by this one guy in Mumbai, and it just grew to become this hugely influential series because in India, at the time, very few people had televisions and literacy was just starting to rise, so comic books were a really popular way of disseminating information as a culture. So I read that growing up and I went over to India [to film] and to go find out more about this man and the company behind the series."

tary-style format, an approach that he fell in love with after shooting another documentary for the cable network APTN. But as FAVA's programming coordinator, Deanna Kayne, notes, the 2Bits screening isn't all about documentaries.

"There's gonna be a few experimental pieces," she starts, "There's a few dramas, there's a bit of a thriller, there's kind of like a romantic comedy ..."

The grants for the 2Bits screening were awarded based on a pretty flexible framework, Kayne explains, so audiences will be treated to a variety of different styles and genres. The granti-

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FAVA'S ZBITS

ANNIVERSARY

SCREENING EVENT

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ng process, she continues, was never intended to make it difficult for film-makers to get funding or to encourage the production of a certain kind of film but rather to support the creation of new work and to help the society's artists to express themselves.

For Alex Viszmeg, film and photography are really the only mediums in which he is comfortable expressing himself.

"I'm not really good with words," he stammers apologetically, just as soon as the inquiries turn his way. "I'm kind of image-oriented, really. I don't know why that is, but words to me are like ... they're not ... they're kinda like commitments, you know?"

Viszmeg knows all about commitment. Now 54 years old, he's been with FAVA since the society's inception. It's only fitting then, that he's one of the 12 filmmakers presenting a work at the 2Bits screening. Viszmeg's work is called "Smoke on the Mirror" and, as he explains, it's a random series of images that perhaps aren't as random as they seem.

"It's about a disconnect with nature and how we've sort of pulled our plug with that connection," he says. "And it's about how we've gone over to consumerism, [and how consumerism] is now the connection we have with history. We're connected with history more than we are with nature, and history is all about the economy. Just lis-

ten to the news, you know?"

"history," the bright-faced and eager Kayne perks up and encourages the hesitant Viszmeg to speak about the 25 years he's spent with FAVA. Tell them about the early years, she insists. Viszmeg, clearly more comfortable behind the lens than in front of it, reluctantly obliges. He tells the story of how FAVA was once just a small room in the Ortona Armoury where aspiring filmmakers would gather around a table and talk about their ideas and dreams.

"I don't even think there was a phone," he reminisces. "There wasn't a phone or anything. It was just a table, and a room, and people would come by every once in a while and see if anybody else was hanging out."

While Viszmeg admits that some of his dreams have since faded over the last 25 years, he insists that his passion for filmmaking is still burning strong.

"I kind of had this delusion that I was gonna make a great feature film one day and it never happened," he laughs. "So, I sort of resigned myself to short films and I'm happy with that now. I've accepted it."

Still, while Viszmeg may have closed the door on his own dream of making a feature film one day, his work with FAVA over the years has opened new doors up for a whole new generation of young filmmakers like Singh.

"Different people from different sectors are talking about encouraging film and television in Edmonton," Singh says, with an enthusiasm in his voice that suggests that he too thinks it's possible. "And I think that FAVA and everything they do, is kind of the heart of that."

The cost of a Free World



The 2006 Palme d'Or winner The Wind That Shakes the Barley brought Ken Loach some well-deserved attention on this side of the Atlantic—probably due as much to star Cillian Murphy's immaculate cheekbones and sparkling eyes as its Cannes success, but hey, a higher profile is a high-

er profile—but even the most optimistic of his supporters knew that probably wasn't going to last. It's surprising enough that Loach is still able to draw crowds in his native England: to call him critical of society would be understatement to the point of naïvete. Loach is a spitfire, a man who sees injustice and hypocrisy in every side street and back alley, and then makes bloody well sure everyone else knows what's going on, too. He has little patience and less sympathy for excuses, and at times seems almost hell-bent on making

everyone recognize their own complicity in the state of the world. You can dress that up in Irish Civil War clothes from time to time, but the instant you return to the present's problems, you're going to have trouble selling it to an audience that likes its conscience untroubled.

So it isn't much of a surprise that Loach's follow-up, It's a Free World ..., was shuffled fairly quietly to Fox DVD after a limited North American run. It is a shame, though: as good as The Wind was, especially as an exhibition of Loach's near-singular talent for letting his



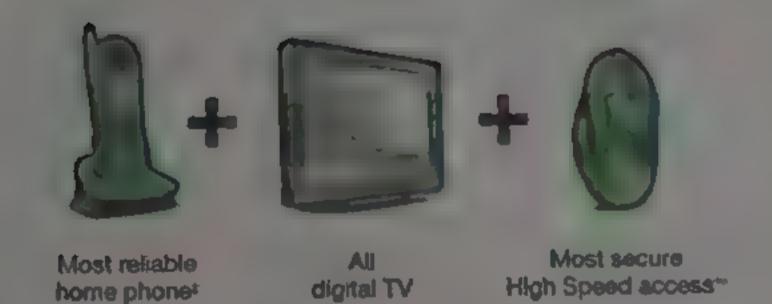
camera drift into and out of important situations at just the right times, *Free World* is a markedly more potent and relevant film, one that makes up for in trenchant social commentary what it gives up in cinematic style.

Free World centres around Ange (Kierston Wareing), a somewhat aimless single mother who finds new purpose in her life

CONTINUES ON PAGE 40

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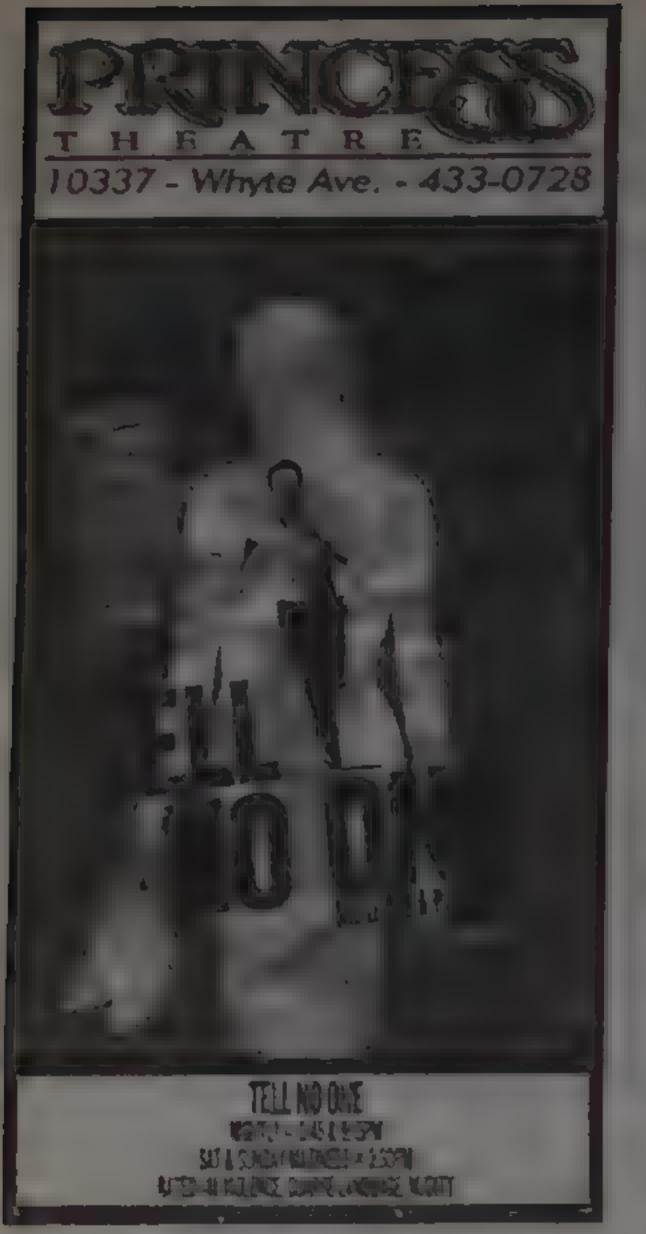
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OPENING THIS WEEK

THE BOY IN THE STRIPED PAJAMAS
NIBITIAN & DIRECTO BY MARK SERMAR
STARRIDG ASA RUTWIFFEELD DAWN FROMUS

女女女女

OMAR MOUALLEM / omar@vueweekly.com

You've never seen Nazi Germany as beautifully as you will at the start of *The Boy in the Striped Pajamas*. Grinning neighbours, soldiers greetings pedestrians, shiny new cars and a joy palpable in every frame, save for the brief ones spent following frolicking boys past a Jewish

ghetto. Bright it is only because it's Berlin as seen by one of those boys, Bruno (Asa Butterfield), the eight-year-old son of a high-ranking soldier. When his father (David Thewlis) moves the family to a country home, one within sight of a concentration camp, the jubilance held at the beginning is sucked away

Isolated from his friends and school, left to play only with a tire swing, Bruno's world dims. It's not just the smiles and laughs that vanish, but the colours of his world that start to rust, an intentional touch by director Mark Herman that is felt long before it's noticed.

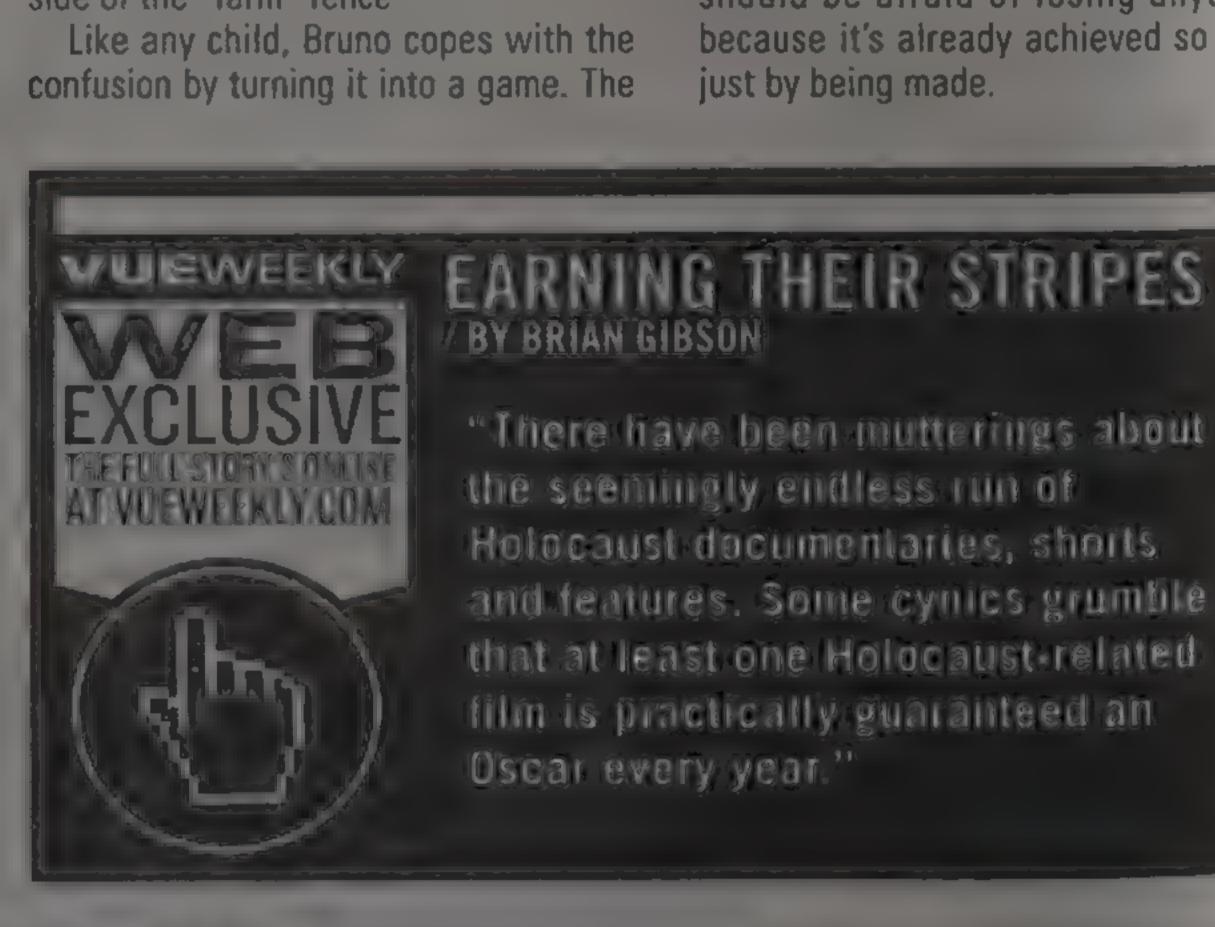
Innocently, it's not their proximity to a mass-crematorium that has crusted Bruno's perspective. The smoke and smell comes from a chimney, he thinks, that the farmers in striped pajamas need for whatever it is they need to burn at their farm. His playfulness thrives on the mystery of it all. Looking for a friend he meets Shmuel (Jack Scanlon), a boy his age on the other side of the "farm" fence

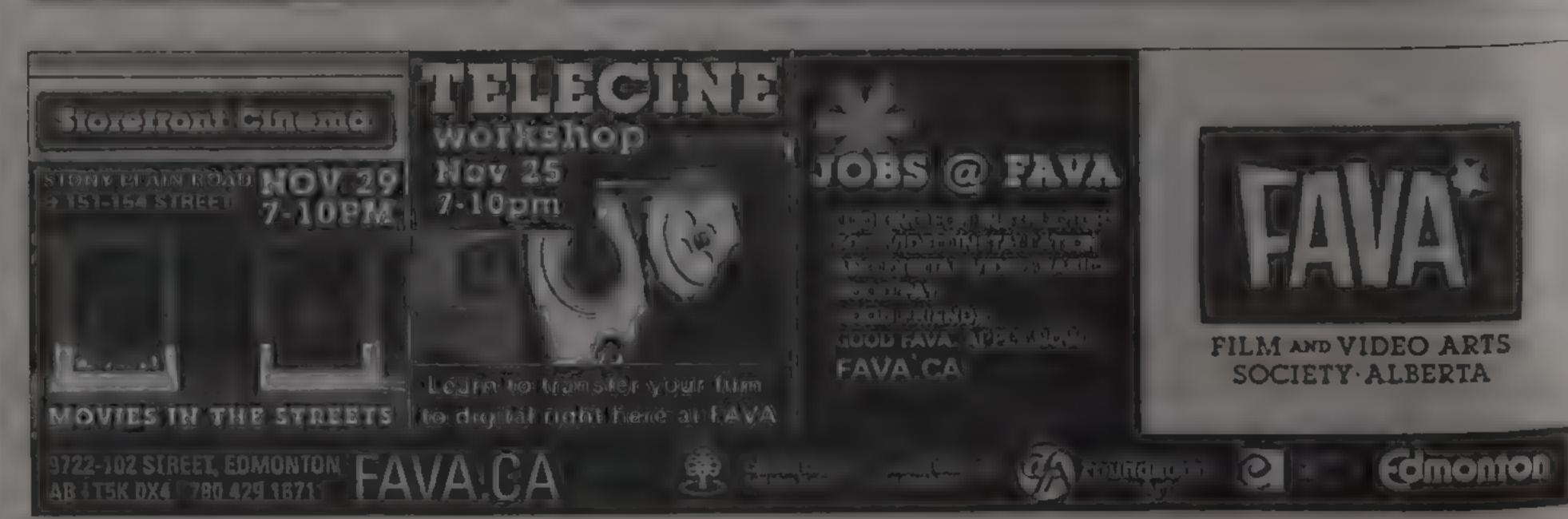
numbers on Shmuel and the other farmers' pajamas, the work they do—it's all part of a game. John Boyne, the writer of the novel upon the film is based probably took this idea from Life 1; Beautiful, but here we see the child cultivate it on his own, and because he's on the outside looking in, the thought of other children playing without him makes him jealous. He's further irked the changing mentality of his family which has them transformed into unidentifiable, zombie-like grownups

Britain with his previous films Little Voice and Hope Springs, but never has he taken on something as weighty did poignant as a Second World War drama within German borders. He's able to because The Boy in the Striped Pajamas spends most of its time shielding the horrendous truth from its protagonist and so its lightness has plenty in common with Herman's older works. Of course, it also helps when you're work ing with a masterpiece of fiction that already sold several million copies

As good as it looks and as engaging as it is, it is held back from perfection by the English language which inhibits the realism from fully forming. There is so much added to a cultural story by its language. The national zeitgeist is there, but by denying the mother tongue of the fatherland the filmmak ers have also denied authenticity and proper mood. Yes, subtitles are hard to sell to an audience, but a movie with so much to be proud of should not be afraid of losing to an impatient, or illuerate, audience. No movie this fearless should be afraid of losing anything because it's already achieved so much









JUSEF BRAUN / Josef@vueweekly.com

Donati (Edward G Robinson) hanes lighters, a vocation that allows him · pul the puppet's strings with one hand .1 'e collecting the take with the other. ter pass through cities, living out of s, shrugging off the coming and of small fortunes, Nicky and his ner Fluff (Bette Davis), while Nicky's I mother (Soledad Jiménez) and r 1 13rre (Jane Bryan) are cloistered in the convent respectively, away from the mugs, bon vivants and hangers-on who make up Nicky's regular entourage. They're kept away from Fluff, too. So at the heart of Kid Galahad is a man with a double life, a more forgiving existence if you need to seriously bend your ethics and still be able to look ma in the eye.

"Did you ever see a bellhop that didn't want to become a fighter?" Nicky asks, but it's a rhetorical question. He discovers Ward Guisenberry (Wayne Morris) when the kid is sent up by the hotel management to fix drinks for a 'party that genuinely looks like a gas, with Fluff working the room in a very sexy low-cut dress and Nicky actually getting a haircut from a proper barber in a proper barber's chair while still holding court, surrounded by mostly plastered guests. Ward is a good-natured hulk from the sticks with an involuntary smile that has the ladies fawning. He just wants to save up to buy a farm, he sheepishly confesses. Nicky sees a perfect mark, ready to be used up in the ring. Fluff sees an innocent in need of an education, and maybe a little protection from his new mentor. Thereafter dubbed Kid Galahad, Ward will, against Nicky's plans, become the biggest thing that ever happened to Nicky, punching his way to the championship and devoting himself to Nicky in a way that catches him off-guard. He's also the catalyst that will usher Nicky's wellordered life into chaos.

Now on DVD from Warner, Kid Galahad is a truly wonderful picture, directed by Michael Curtiz in elegant travelling shots and a selective use of close-ups in only the most emotionally pointed scenes. The script is credited to Seton ! Miller, and offsets the fairly familiar plot with an intriguing milieu thick with exploitation—the press, the management—and with immensely textured, very adult characters experiencing different kinds of love. A budding romance between Ward and Marie drives the action, but what makes the film so rich are the increasingly desperate Nicky, whom Robinson makes a feast of—and there's a terrific scene with ma, done entirely in babbling, un-subtitled Italian-and, most especially, Fluff. Davis' inhabiting of this kept woman, with her sud, helplessly easygoing smiles, is so ter aer and touching, so knowing. The Gene where she tells Nicky it's time for " to part is underplayed and quietly rest wrenching. These unmarried lovers had a good ride, a long history of sting, bustling and merriment that has 'I say reached its terminus. A marvelous, in gotten gem v

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QUANTUM OF SOLACE (14A) Fri-Sat 7:00, 9:00; Sun-Thu 8:00; Sat-Sun 1:30

MADAGASCAR: ESCAPE 2 AFRICA

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YUVVRAAJ (Hindi W/E.S.T.) (STC) Daily 1:00, 4:25, 7:45 SEX DRIVE (18A, crude content, sexual

content) Fri-Sat 2:05, 4:55, 7:30, 10:00, 12:20; Sun-Thu 2:05, 4:55, 7:30, 10:00

CITY OF EMBER (PG) Daily 1:20, 4:10, 6:55

ROCK N ROLLA (14A, coarse language, violence) Fri-Sat 1:25, 4:35, 7:10, 9:40, 12:00;

Sun-Thu 1:25, 4:35, 7:10, 9:40 NICK AND NORAH'S INFINITE

PLAYLIST (PG, coarse language) Fri-Sat 1:35, 4:45, 7:15, 9:30, 11:45; Sun-Thu 1:35, 4:45, 7:15, 9:30

RELIGULOUS (14A, coarse language, mature themes) Fri-Sat 9:15, 11:35; Sun-Thu 9.15

IGOR (PG) Daily 1:50, 4:00, 6:45

LAKEVIEW TERRACE (14A, coarse lan-

Fn-Sat 1:45, 4:25, 7:20, 9 55, 12.15; Sun-Thu 1:45, 4:25, 7:20, 9.55

GHOST TOWN (PG, coarse language) Fri-Sat 1:55, 4:25, 7:25, 9:50, 12:10: Sun-Thu 1:55, 4:25, 7:25, 9:50

THE HOUSE BUNNY

(PG, coarse language, not recommended for young children, coarse language) Daily 2:00, 7:35

TROPIC THUNDER (14A, coarse lanquage, crude content)

Fri-Sat 9:45, 12:05; Sun-Thu 9:45 STEP BROTHERS (14A, coarse language, not recommended for children, crude content)

Fri-Sat 4:40, 9:40, 12:00; Sun-Thu 4:40, 9:40

THE DARK KNIGHT (PG, violence. frightening scenes, not recommended for young children)

Fri-Sat 1:10, 4:20, 7:40, 11:20; Sun-Thu 1:10, 4:20, 7:40

MAMMA MIA! (PG) Fri-Sat 1:40, 4:15, 7:05, 9:35, 11.55; Sun-Thu 1:40, 4:15, 7:05, 9:35

WALL-E (G) Daily 1:30, 4:30, 7:00, 9.25

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QUANTUM OF SOLACE (14A) No Passes Fri-Mon, Wed 12.15, 1:10, 2:40, 3:50, 5:15, 6:50, 8:00, 9:40, 10:40, Tue 12:15, 2:40, 3:50, 5:15, 6.50, 8.00, 9:40, 10:40; Thu 12:15, 1:10, 2:40, 3.50, 5:15, 8:00, 9:40, 10:40; Star and Strollers Screening: No passes Tue 1.00

MADAGASCAR: ESCAPE 2 AFRICA

Fri-Tue 12:10, 1:20, 2:30, 3:40, 5.10, 6:10, 7:40, 8:30, 10:10; Wed 12:10, 2:30, 5:10, 7:40, 10:10; Thu 12:10, 2:30, 5:10, 10.10

ROLE MODELS (14A, crude content, coarse language)

Daily 1:50, 5:00, 7:50, 10:25

ZACK AND MIRI MAKE A PORNO (18A, sexual content, coarse language,

crude content) Fri, Sun-Thu 2:00, 4:50, 7:20, 10:20; Sat 4:50, 7:20, 10:20

HIGH SCHOOL MUSICAL: SENIOR YEAR (G)

Daily 1:40, 4:15, 6:45, 9.15

CHANGELING (14A) Daily 12:20, 3:20, 6:20, 9.50 PASSCHENDAELE (14A. GOG) SURGEL. course languaget

Fn-Tue 12 50, 3 45, 6 40 BODY OF LIES (14A, brutal and KA course language;

Fr Tue 9 20 BOLT (G) No Passes Day 12 4) 2 50 5 70, 7 45 10 15, Reald 3d Duly 12 00, 2 15, 4 45, 7 15 9 45

TWILIGHT (PG, victence)

No passes Fri-Mon 12.30, 1:00, 1:30, 3:30, 4:00, 4:30, 6:30, 7:00, 7:30, 9:30, 10:00, 10:30; Tue 12:30, 1:30, 3:30, 4:00, 4:30, 6:30, 7.00, 7:30, 9:30, 10:00, 10:30; Wed-Thu 12:30, 1:30, 3:30, 4:30, 6:30, 7:30, 9:30, 10:30; Star and Strollers Screening: No passes Tue 1:00

THE METROPOLITAN OPERA: LA DAMNATION DE FAUST (Classification not available) Sat 11:00

FOUR CHRISTMASES (PG, crude content, language may offend) No passes Wed-Thu 1:20, 4 00, 7:10, 7720

AUSTRALIA (STC) No Passes Wed-Thu 2.15, 6.40, 10:00

TRANSPORTER 3 (14A) No Passes Wed 2:10, 5:30, 7:55, 10:35, Thu 2:10, 5:30, 7:55, 10:35

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QUANTUM OF SOLACE (14A) No Passes Fri, Sun-Mon, Wed-Thu 12:20, 1:00, 1:30, 3:10, 4.00, 4.40, 6.30, 7:00, 7:20, 9:30, 10:00, 10:30; Sat 12 20, 1 00, 2 10, 3:10, 4:00, 4:40, 6:30, 7:00, 7:20, 9:30, 10:00, 10:30; Tue 12:20, 1.30, 3:10, 4:00, 4:40, 6:30, 7:00, 7.20, 9:30, 10:00, 10:30, Star and Strollers Screening: No passes Tue 1:00

MADAGASCAR: ESCAPE 2 AFRICA

Daily 11:50, 1:40, 2:20, 4:10, 4:30, 6:45, 7:10, 9:15, 9:45

ROLE MODELS (14A, crude content, coarsa language)

Daily 1:45, 5:15, 7:40, 10.20 HIGH SCHOOL MUSICAL: SENIOR YEAR (G)

Fri-Tue 12:15, 3 20, 6:40, 9.25 ZACK AND MIRI MAKE A PORNO (18A, sexual content, coarse language, crude content)

Daily 1:50, 5:10, 7:40, 10:20 THE METROPOLITAN OPERA: LA DAMNATION DE FAUST (Classification not available)

Sat 11:00 **WWE: SURVIVOR SERIES 2008** (Classification not available) Sun 6:00

CHANGELING (14A) Daily 12:40, 3:45, 7:10, 10:15

PASSCHENDAELE (14A, gory scenes, coarse language) Fri-Sat, Mon-Tue 12:50, 3:40, 6:50, 9:40.

Sun 12:50, 3:40, 9:40 BODY OF LIES (14A, brutal violence,

coarse language) Fri-Tue 1:10, 4:20, 7:15, 10:10

BOLT (G) No Passes Daily 1:20, 3:50, 6.50, 9:30; Reald 3d Daily 12:00, 2:30, 5:00, 7:30,

TWILIGHT (PG, violence) No passes Frl-Mon, Wed-Thu 12:30, 1:00, 1:15, 3:30, 4:00, 4:15, 6:40, 7:00, 7:30, 9:50, 10:10, 10:30; Tue 12:30, 1:15, 3:30, 4:00, 4:15, 6.40, 7:00, 7:30, 9.50, 10:10, 10:30; Star and Strollers Screening: No passes Tue 1:00

FOUR CHRISTMASES (PG, crude content, language may oftend) No passes Wed-Thu 12:50, 3:40, 6:50,

AUSTRALIA (STC) No Passes Wed-Thu 2:00, 6:30, 10:00

TRANSPORTER 3 (14A) No Passes Wed 1:10, 4:20, 7:15, 10.10; Thu 1:10, 4:20, 7:15, 10:10

CITY CENTRE 94 10200-102 Ave. 780-421-7020

TWILIGHT (PG, violence) No passes, Dolby Stereo Digital Daily 12:40, 3 30, 6:50, 9:30

BOLT IN DISNEY DIGITAL 3D (G THE THE STATE OF T

Daily 12:15, 2:25, 4:45, 7:00, 9:25 ROLE MODELS (14A, crude content,

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QUANTUM OF SOLACE (144) District Shareson transport & Change 12 20, 3,00; 6,55., 3,40

ZACK AND MIRI MAKE A PORNO 18A secural content coarse language, crude content).

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THE SECRET LIFE OF BEES (PG, not recommended for young children, coerse language) DTS Digital Fri-Tue 12:30, 3.10, 6:30,

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FOUR CHRISTMASES (PG, crude content, language may offend) DTS Digital Wed-Thu 12:30, 3:00, 6:35,

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HIGH SCHOOL MUSICAL: SENIOR YEAR (G)

Fri, Mon-Tue 4:15, 6:45, 9:10; Sat-Sun 1:35, 4:15, 6.45, 9:10

ZACK AND MIRI MAKE A PORNO (18A, sexual content, coarse language, crude content). Frl, Mon-Tue 4 45, 7:15, 9:35; Sat-Sun

1:10, 4:45, 7:15, 9:35 MADAGASCAR ESCAPE 2 AFRICA

On 2 Screens Frl, Mon-Tue 4:00, 4:35, 6:35, 7:05, 8:45, 9.15; On 2 Screens Sat-Sun 1:15, 1:50, 4:00, 4:35, 6:35, 7:05, 8:45, 9:15; Wed-Thu 4:35, 7:05,

ROLE MODELS (14A, crude content, coarse language) Fri. Mon-Thu 4.20, 6:55, 9:40; Sat-Sun

1.25, 4.20, 6 55, 9:40 QUANTUM OF SOLACE (14A) No Passes Frl, Mon-Thu 4:10, 4.50, 6:50, 7:20, 9:30, 9:55; Sat-Sun 12:50,

1 40, 4:10, 4 50, 6:50, 7.20, 9.30, 9 55 **BOLT IN DISNEY DIGITAL 3D (G)** No Passes, Digital Presentation Frl, Mon-Thu 4:40, 7:00, 9:20; Sat-Sun 12:10, 2.20, 4 40, 7.00, 9 20

TWILIGHT (PG, volence) No passes Fri, Mon-Thu 3 50, 4 30, 6:40, 7:10, 9:25, 9:50; Sat-Sun 1:00, 1:30, 3.50, 4.30, 6.40, 7:10, 9:25, 9:50

FOUR CHRISTMASES (PG, crude content, language may offend) Wed-Thu 4:45, 7:15, 9 45 AUSTRALIA (STC)

Wed-Thu 4.00, 7:30 TRANSPORTER 3 (14A) Wed-Thu 4:15, 6:45, 9 10

DUGGAN CINEMA-CAMROSE

660148 Ave. Common. 780-608-2144

TWILIGHT (PG, violence) Daily 6:55, 9.15; Sat-Sun 1.55 BOLT (G) Daily 7:15, 9:10; Sat-Sun 1:00, 3:00

MADAGASCAR 2: ESCAPE 2 AFRICA Daily 7 00, 9:00; Sat-Sun 2.00

QUANTUM OF SOLACE (14A) Daily 7:05, 9:25; Sat-Sun 2.05 ROLE MODELS (14A, coarse language

Daily 7.20, 9 20; Sat-Sun 2.20

CALAXY SHERWOOD PARK

2020 Sherwood Drive, 780-416-0160

BOLT (G)

No Passes Fri 4 40, 7:10, 9:30; Sat-Sun 12:00, 2.20, 4:40, 7.10, 9.30; Mon-Thu 7:10, 9 30 QUANTUM OF SOLACE (14A)

No Passes Fri 3:50, 4:30, 7:00, 7:30, 9:40, 10:10; Sat-Sun 12.20, 1:10, 3.50, 4:30, 7.00, 7.30, 9:40, 10:10; Mon-Thu 7:00, 7:30, 9:40, 10:10

MADAGASCAR: ESCAPE 2 AFRICA

Fri 3:20, 4:10, 6:40, 7:15, 9.20, 10:00, Sat-Sun 12:40, 1 30, 3:20, 4.10, 6.40, 7:15, 9 20, 10:00; Mon-Tue 6:40, 7:15, 9:20, 10:00; Wed-Thu 6.40, 9.20 ROLE MODELS (14A, crude content,

coarse language) Fri 3:40, 6 45, 9:10; Sat-Sun 12:10, 3:40, 6.45, 9:10; Mon-Thu 6.45, 9:10 ZACK AND MIRI MAKE A PORNO

(18A, sexual content, coarse language, crude content) Fri 4-15, 7.40, 10-15; Sat-Sun 1:20, 4:15,

7 40, 10:15; Mon-Tue 7:40, 10:15 HIGH SCHOOL MUSICAL: SENIOR YEAR (G)

Fri 4:20, 7:05, 9:45; Sat-Sun 12:50, 4.20, 7:05, 9:45; Mon-Tue 7:05, 9:45 FOUR CHRISTMASES (PG, crude content, language may offend)

NO PLESSES WEST MULTINES TO 15

AUSTRALIA (STC)

FILM

No Passes Wed-Thu 8:30

TRANSPORTER 3 (14A) No Passes Wed 7:05, 9:45; Thu 7:05, 9 45

TWILIGHT (PG, violence) No passes Fn 3:30, 4.00, 6.50, 7:20, 9:50, 10:20; Sat-Sun 12:30, 1:00, 3:30, 4.00, 6:50, 7:20, 9.50, 10:20; Mon-Thu 6 50, 7:20, 9:50, 10:20

GARNEAU 1

712 (0) St. 750-454-072

THE BOY IN THE STRIPED PAJAMAS (PG, mature themes, disturbing content) Frt-Wed 7:00, 9:00; Sat-Sun 2:00; Thu

GRANDIN THEATRE

Grandin Mail, Sir Winston Churchill Ave. St. 2 m 0 15 1 4 5 9 2

BOLT (G)

No passes Daily 1:00, 3:05, 5.00, 6 50, 8 40

TWILIGHT (PG) No passes Dally 12:45, 3:00, 5:10, 7:25. 9.40

FOUR CHRISTMASES (PG, crude content, language may offend) No passes Wed-Thu 12.30, 2:15, 4:05, 5:55, 7:45, 9 35

ROLE MODELS (14A coarse language, crude content) Fn -Tue 1:30, 3:30, 5 25, 7.25, 9.20 QUANTUM OF SOLACE (14A)

No passes Darly 1:15, 3:20, 5.20, 7:20, MADAGASCAR 2 (G) Daily 12:55, 2:55, 4:40, 6:30, 8:30

LEDUC CINEMAS

160 162 1952 QUANTUM OF SOLACE (14A)

Daily 7:10, 9:35; Sat-Sun 1:10, 3:35 MADAGASCAR: ESCAPE 2 AFRICA

Delly 7.05, 9 25; Sat-Sun 12.55, 3.30 TWILIGHT (PG, violence) Darly 6:55, 9.30; Sat-Sun 12.55, 3.30

BOLT (G)

Sun 7 00

METRO CITEMA

Daily 7:00, 9.30; Sat-Sun 12:55, 3:30

9828-101A Ave. Citadel Theatre. THE LAST MISTRESS (STC)

KRAMER: FALN W/ THE PEOPLE'S WAR (STC)

Frl, Sat 7:00, 9:00; Sun 9:00; Mon 7:00,

SHAKESPEARE ON SCREEN: THE MERCHANT OF VENICE (STC) Thu 7 00

I SERVED THE KING OF ENGLAND Fd 7 00

Fri 10:30 PARMAND CINEMA 7

EDMONTON TONIGHT (NOV) (STC)

130 Century Crossing, Spruce Grove, 780-972-2332, Serving Spruce Grove, Stony Plain,

BOLT (G) Daily 7 00, 9:06; Sat, Sun, Tue 12:45p.

TWILIGHT (PG, violence) Daily 6 45, 9.20; Sat, Sun, Tue 1:15, 3.30 QUANTUM OF SOLACE (14A) Daily 7 05, 9:30; Sat, Sun, Tue 12:50, 3.10

MADAGASCAR: ESCAPE 2 AFRICA

Daily 6.55, 9:00; Sat, Sun, Tue 1:00. 3:15: Movies for Mommies: Tue 1.00 ROLE MODELS (14A coarse language.

chide content) Daily 7:10, 9:25; Sat, Sun, Tue 1:10, 3.25 ZACK AND MIRI MAKE A PORNO (18A, sexual content, coarse language,

crude content): Daily 7:15, 9:15; Sat, Sun, Tue 1:05, 3.05 HIGH SCHOOL MUSICAL 3 (G) Daily 6.50, 9.10; Sat, Sun, Tue 12.55,

KUNG FU PANDA PGI Sat 1 : 3Can have boards

Sat 10 adam free showing

IRON MAN (PG vive Ker at ay connected for ווצונת, ניווו נ

GET SMART (PG YOUNGE COURSE SEE Qt 1 X 1 Sat 1) 30am, free shown?

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, violence, frightening scenes) Sat 10:30am; free showing

3

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2.7

PRINCESS

MAN SE ELO TEMPES

RACHEL GETTING MARRIED (14A. coarse language, mature themes) Daily 6.50, 9:10; Sat-Sun 2:00

HEAVEN ON EARTH (14A, coarse language, violence, mature themes) Sat-Sun 1:00

TELL NO ONE (14A violence, coarse language, nudity) Daily 6:45, 9:15; Sat-Sun 3:30

SCOTIABANK THEATRE WEMP

WEM, 8882-170 St, 780-444-2400

QUANTUM OF SOLACE (14A) No Passes Fri-Tue, Thu 12 45, 1:30 3.45, 4:30, 6 45, 7.30, 9:45, 10:30; Wed 1:30, 3 45, 4:30, 6:45, 7:30, 9:45, 10 30, Star and Strollers Screening: No Passes

Wed 1:00 MADAGASCARCESCAFE 2 AFFICA

Daily 1:10, 4:00, 6:30, 8:50

ROLE MODELS (14A, crude content, coarse language) Fri-Sun, Tue-Thu 1:40, 4,45, 7:40, 10:20,

Mon 1:40, 4:40, 7.40, 10.20 MADAGASCAR: ESCAPE 2 AFRICA: THE IMAX EXPERIENCE (G) Daily 12:00, 2:20, 4:40, 7:00, 9:20

ZACK AND MIRI MAKE A PORNO (18A, sexual content, coarse language crude content)

MELLA I G Fri-Sun, Tue 1:00 4:10, 6:50, 9:50, Mon 1:00, 4:10, 9:50

HIGH SCHOOL MUSICAL: SENIOR

CHANGELING (14A) Fri, Sun-Thu 12.20, 3:20, 6:40, 19:00 Sat 3.20, 6:40, 10:00

EAGLE EYE (14A)

Daily 1:50, 5:10, 7:50, 10:30

Fri-Sat, Mon-Tue 1.20, 4.20, 7.10, 10:10 Sun 1.20, 10:10

BOLT (G) No Passes Daily 12.00, 2:30, 4:50, 7.20, 9.40

TWILIGHT (PG, violence) No passes Fn-Tue 1.15, 2.00, 4:15, 5 00. 7:15, 8:00, 10:15; Wed 4:15, 7:15, 10 15, Thu 1.15, 4.15, 7:15, 10:15; Daily 12:30, 3:30, 6:30, 9:30; Star and Strollers

Screening: No passes Wed 1.00 THE METROPOLITAN OPERA: LA DAMNATION DE FAUST (Classification not available)

Sat 11 00 **WWE: SURVIVOR SERIES 2008** (Classification not available)

Sun 6:00 FOUR CHRISTMASES (PG, crude con tent, language may offend) No passes Wed-Thu 1:00, 4:10, 6:50

ALISTIPALIA No passes Wed-Triu 2:00, 6:30, 10:15 TRANSPORTER 3 (14%)

No False, 74-81 2, 427, 7:10, 10:10, יורי פול ויו רוו ווה WESTMOUNT CENTRE

111 Ave_Groat Bd. 760-455-5725 QUANTUM OF SOLACE (14A) No Passes, DTS Digital Fri, Mon-Thu 7:00, 9:30; Sat-Sun 1:00, 3:50, 7:00,

CHANGELING (14A) Sr Dolby Digital Fri, Mon-Tue 6:35, 9.50; Sat-Sun 12:35, 3:40, 6:35, 9:50

MADAGASCAR: ESCAPE 2 AFRICA DTS Digital Fri, Mon-Thu 7.10, 9:20; Sat-Sun 1:10, 3:25, 7:10, 9:20

TWILIGHT (PG, violence) No passes, Dolby Stereo Digital Fn, Mon-Thu 6:45, 9:40; Sat-Sun 12:45, 3:35, 6 45, 9.40

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MADAGASCAR: ESCAPE 2 AFRICA

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QUANTUM OF SOLACE (14A) Daily 7:00, 9:25; Sat-Sun 1:00, 3.25 1 - 12

Argento provocateur

The seedy, sexy, sizzling Last Mistress

JOSEF BRAUN / jesul@vueweekly.com

Tt says a lot about the almost singular subversion of The Last Mis-**Litress**, not to mention the progress of Catherine Breillat as a filmmaker honing very particular themes, that for no less than half of the movie's duration, we have the young, delicately handsome Ryno de Marigny (Fu'ad Ait Aattou) divulging the breadth of his already impressive sexual biography to the Marquise de Flers (Claude Sarraute), an elderly woman and protective grandmother of Hermangarde (Roxanne Mesquida), the virginal and rather-unhappy-looking young beauty who's to be Ryno's bride. Alternating between Ryno's measured recount and flashbacks to his tempestuous ten-year affair with La Vellini (Asia Argento), a sort of verbal seduction unfolds in precisely the context that would seem to forbid it most. But the Marquise assures us that she is still a woman of the 18th century, which is to say, a woman of the Age of Reason, now biding the end of her life in the Age of Romance. She's worldly, and she's game. She listens exquisitely. The year is 1835, the city Paris.

This also says something about how much the movies can still learn from the novel. Based on Jules-

THE LAST MUSTIRESS

WHITTEN & BUTECOO BY CARRED HE BREVE LAT

STARRING ASIA ARGENTO, FU'AD AH AATTOU,

POYANGE LESTING

Amédée Barbey d'Aurevilly's 1851 novel Une vieille maîtresse, or The Old Mistress-the English-language title . being a dopey compromise that deletes the dreaded term "old" from the promotional materials—Breillat's eleventh and by far most expensive and glamourous feature possesses an unusual, bisecting structural elegance that compliments the intricacy of its narrative, one rife with erotic struggle, surrender and self-realization. It begins with Ryno entering Vellini's boudoir for one last premarital fuck, which of course will not be the last by far. As we're ushered back into the development of their affair, we see how deeply it's rooted in the ecstasy of antagonism, with Ryno only winning the venomous Vellini's affections after he's been shot by her elderly husband in a duel. Once the bullet is extracted from his chest, Vellini rushes to his weakened figure to suckle

the fresh blood. She feeds upon Ryno, as he will upon her in turn. Her erupted lust is, you know, kinda repulsive. And totally hot.

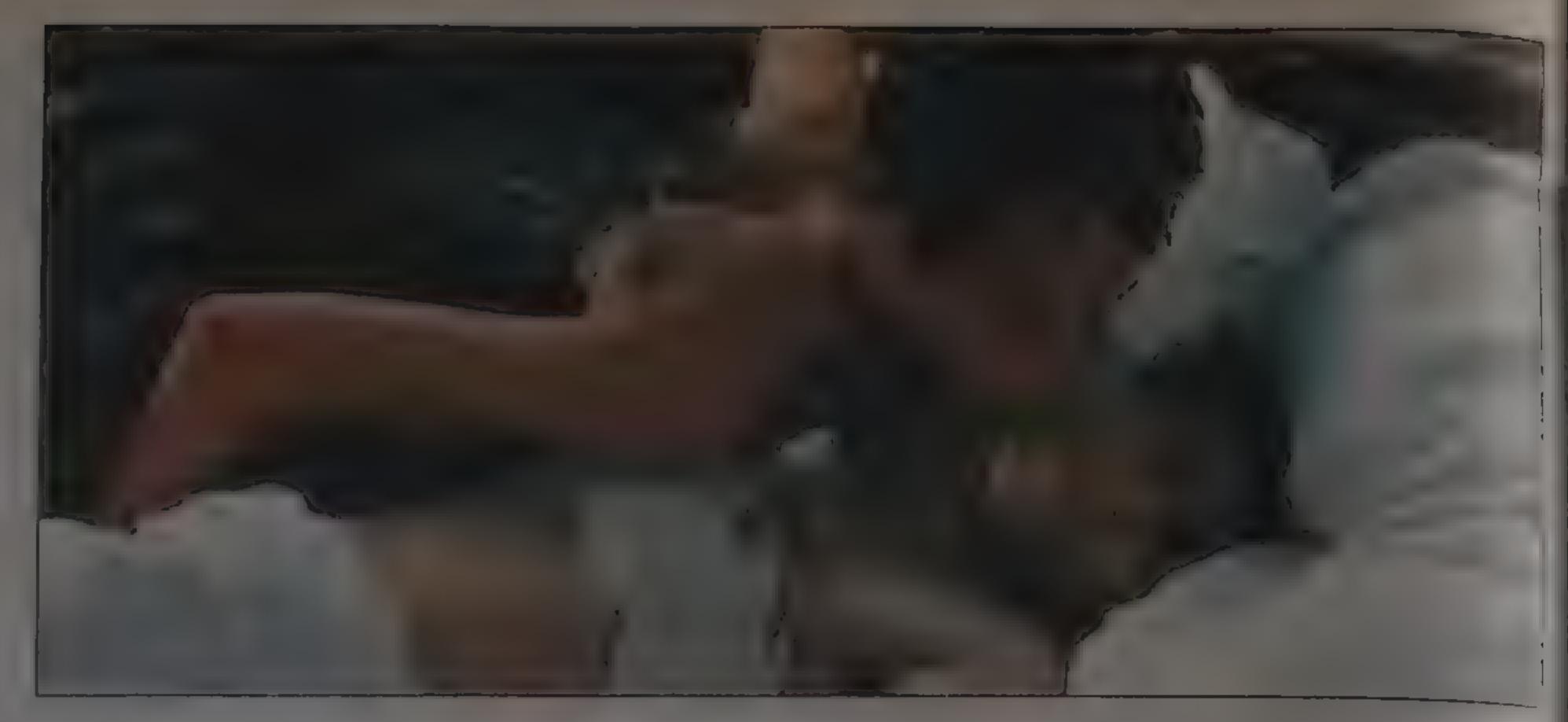
THE ILLEGITIMATE DAUGHTER OF S

Spanish matador and an Italian princess, la Vellini is a carnal social outlaw, undeterred by the local consensus that a 36-year-old, ostensibly homely woman leading a life of sexual abandon is deeply unseemly. As mapped out by Breillat and Argento, arguably the two most notorious bad girls of contemporary European cinema, Vellini's trajectory is marked by aggression and orgasms—and man, Argento makes the movie orgasm into some sort of new art form here. Vellini, with her defiant, devastatingly hard stares—the way she licks an ice

cream cone makes the promise of fellatio at once enticing and scary—is the devouring one and thus, in a sense, the masculine half of the pairing, while Ryno, with his full lips and pale features, pursues more gently, playing the feminine. The overturning of traditional gender roles is itself a part of what makes their collision dynamic, and, as the Romantics would have it, destined for misadventure and courting peril.

Breillat's shrewdest tactic comes in her balancing of formalities with recklessness, containment with the carnal. The production design is immaculate and softly hued, the costumes artful but understated, with the few flourishes counting for a lot in terms of character, and the camerawork, courtesy of Giorgios Arvanitis,

who also photographed Breillat's Anatomy of Hell and her masterful Fal Girl, is painterly—the painter, mind you, would have to be Goya-and pre sentational, with speakers frequently gazing squarely toward us as though posing for a portrait-which, of course, they are. The brazen qualities. the rawness of the movie, is kept largely within the confines of the nar rative itself, while the directorial style is largely clean and only coolly cor frontational. It's a marriage made in the heaven preserved for provoca teurs, some sublimely seedy place where Breillat and Argento can recline with their feet on the table while the rest of us watch, in shock here and there, but in this case, more often in awe. The Last Mistress is pretty delicious. V





DVOETECTIVE

COMPLOID, FROM PAGE SE

after losing her job at a foreign-worker recruitment agency after she rebuffs a coworker's inappropriate sexual advances. Starting her own agency, her business ethics start to errode more or less from the instant she hangs up her shingle: though at first it's nothing more harmless than using her sex appeal to round up both contracts and workers, it fairly quickly devolves into something much more morally black—forging papers, bullying workers, embezzing money and otherwise taking advantage of the desperate foreigners she is ostensibly supposed to be helping.

THAT HE CHOSE to focus on such a morally bankrupt individual is indicative of Loach's general bent, though here it's also what keeps things so intriguing. As much as Ange does blatantly and explicitly use and abuse her workers, there are flashes of a decent human being that frequently show through, even beyond the lip service she pays to helping out society's less fortunate while trying to convince her disapproving father of her business's validity. At one point, Ange takes pity on a family of Iranian refugees, inviting them into her home off the street, though this charity is shortlived: towards the end of the film, we see Ange calling in the cops on a squatter's camp where the franians happen to have ended up, turning to the authorities she has spent the film ducking to try and clear the trailers. for a new batch of immigrant labour she's been contracted to provide. (I don't think anybody would ever accuse Loach of making his points too subtly, though given the nuanced positions here just seem like another way for us washed masses to distance ourselves from the bitter reality we're helping to sustain.)

This being a Loach film, there's a definite undercurrent of a critique on capitalism Ange only sinks into moral abyss once she joins the bourgeoise ranks of exploiting others' labour, after all-but thankfully he varies his points of attack, avoiding the simplistic Marxist dogmatism that can sometimes plague his lesser work. The situation faced by the immigrant workers is as much a result of casual racism and a society that would rather foist its problems on others (then blame them on the same group) as II is simple greed, a melange perfectly captured in one particularly damning scene. wherein one of the factory owners explains the benefits of using illegal labour to Ange as if he was telling her how to make her pets better behaved.

But maybe Loach's best trick is not letting himself slip into offering easy answers Loach is more comfortable holding up a mirror than painting a picture, intent and content to merely show what kind of a sickening morass it is that leads to situations like England's foreign-worker situa tion-though, of course, change the accents and this could be almost any developed Western nation-damn us all by association, and then leave it to us to decide what the best way of fixing such a broad, multifaceted problem is. As is captured so pointedly in the bitter irony of its title, It's a Free World ... lets you decide how you want to go about your life, but only after it makes damn sure you know what your decisions and actions could mean. V

BRYAN BIRTLES / bryan@vueweekly.com

Let's Dance is not one of those bands with members who can dick around with their levels, adjust their pedals and gaze at their shoes while they're playing. They set what they need to set, and then they go off. They're fucking on it, man.

It's an engagement thing. If you're not engaged with the art the band-is creating up onstage, then Let's Dance will make you engaged. Like James Chance slapping audience members and taking a tumble with critic Robert Christgau, the band's aggressive dance moves force you to take notice, force you to look at its manic display.

When Let's Dance says "let's dance," it's not exactly an invitation. Of course, it's not exactly a threat either. It's more like the band is saying, "Hey, we're dancing over here. We don't give a fuck what you do"—but, y'know, in an inclusive kind of way. It's like a cinema cowboy shooting at a friend's feet, yee-hawing wildly, and then buying a round afterwards. The whole band is in on it, but singer Ben Disaster—free of the encumbrances of a heavy instru-

FRI, NOV 21 (9 PM)
LET'S DANCE
WITH THE OLD WIVES, ON THE BRINK,
BALLS OUT FACE FIRST
HEW CITY, \$10

ment—lets it fly to a degree that often worries his own band mates.

"We like to play with a lot of intensity. I know for me I tend to feed off a crowd whereas with Ben, he feeds off of whatever the hell he can find. If the crowd's not into it that's a good reason for him to go even crazier and if they are into it, then just as well," bassist Matt Bouchard explains. "He doesn't need too many excuses to do something crazy.

"It's always been a big thing for him, he doesn't just want to be another band getting on another stage, he definitely likes to put on a show and I think he's pretty good at it. The rest of us we just try to not get hit with any limbs and try to protect the gear if we can—with 'our bodies—from him flying into them."

There's some degree of catharsis to the whole spectacle as well. As conspicuously thin limbs fly and guttural howls emanate from the members, as the lightning fast fret work refuses to abate and strumming hands take on the look of engine pistons moving up and down in a flurry, the energy release is palpable. Though Bouchard wouldn't go so far as to say the band is actively trying to get something off its collective chest when it takes the stage, he admits there is something liberating about performing

"I know when we're not playing shows we tend to be feeling in a slump. Other things that wouldn't normally bother us start to, and when we're playing shows we're all a lot more easy going," he says. "I'm sure there's something to it."

FOR MOST BANDS with such an intense stage display, the trick is often translating that intensity onto record. Let's Dance's first seven-inch, entitled Summer Breeze, excited reviewers and punk rock fans alike, and the packaging—which spilled out of the

CONTINUES ON PAGE 49

CO TO CHEMILY.COM TO WATCH LITT'S DANCE AND THE OLD WIVES PERFORM IN VUE WEEKLY'S STUDIO!

PREVUE FRI, NOV 21 (8 PM) THE OLD WIVES

LANCE OF S DANGE THE REINK BALLSTORY SACRETURE.

BRYAN BIRTLES / bryan@vueweekly.com

makers of Edmonton's most, uh, mature pop-punkers the Old Wives get talking about themselves. Guitarist TS—who, a ong with drummer Darren Chewka helps make up the one half of the band with any har left—can't help but ment on it multiple to be says, the idea of a bunch of guys who are over 30 starting a pop-punk band might seem a little weird—especially when most aging punks move into coun



try—but there's nothing else the members would rather be doing, so in the spirit of punk rock they just did it.

I don't truck Liam [Harvey Oswald, singer and guitar of and Lara good enough to play country—plas we re not that old."

he insists. Well maybe Liam is."

Self deprecation is a big part of the Old

Wives' charm, and a major topic in the band's songs. Instead of whining about crappy things that are going on in the world—though they do some of that too—plenty of the Old Wives' material

guys' bad attitudes and general curmudgeonliness. They're not

writing punk songs about mortgage pay ments yet but a refusal to take them elsen too seriously is retlected in what they or sing about, and bong as corety scelled point of view to a genre an old as they are which can be guilt, of turning up the rhet orig sometimes.

What's more, the group has been hard at work on a split seven-inch with former tour mates the Hextalls which should see the light of day soon, allowing those bad attitudes and the curmudgeonliness to reach a wider audience. Referring to their age once again, TS says that since none of the band members have ever had their music on vinyl before, they're all pretty excited about the upcoming release.

"I think that's why the idea came about instead of doing a full-length right and a we're all wanna be on vinyl before we're too old," he says. "I wanna have that record hanging on my wall and say, "That's my record."

And while it won't be done in time for the band's show this weekend which sees it lending support during Let's Dance's seven-inch release, the, ahem, experienced musicians sure know how to put a song together, and when it is released it should reflect the abilities that the members do have, and the care they've put into their songs.

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BACKLASH BLUES / 44

HERBALISER / 49

"We're trying to make all the songs really, really good. We're not just throwing shit together and playing it. We're not gonna have 50 songs after six months, we're probably gonna have 15 really good songs—in our minds anyways—to put out." says TS of the band's writing process. "We're just trying to do it better than we ever did before."



MUSIC WEEKLY

FALL TO IR FREE LISTINGS TO 700 478 2889
OR E MALL FLEN'S AT
LISTINGS AS VICEN FED LISTON
DEADLINE IS FRANCI AT 3 PM

THUSIC LIVE MUSIC

BUT CHULLENS THE COMMENT OF THE STATE OF THE

BULES ON WHYTE AND STORY PUBLISHED

stage hosted by Alberta Crude, 6-

Benders, 9pm, no cover

District Springs become

DUSTER'S PUB Thursdays open stage, hosted by the Mary Thomas Band; 9pm

MY approximation of the

LAGE Open Mic Nights 1st and 3rd Thu every month, 6 30-8 30pm, openmic@deadmansdog.com

Thursday nested by Kicks and Thrili

Band; 7 30pm; \$24-\$28 at Fastival

FAVER SOCIAL CLUB Decomposition 6-30 cm

CHURCH Pappermint Shock Tim
Anythuk, Bril Baynes, Dwane Kunitz,
Colleen Miller, Faye Mitchell,
Marleigh Rouault; Christmas classics
presented by SWAK Productions
John; \$15 (adult)/\$10 (student/senior)

HULBERT'S Michael Chase, 8pm, \$10 (door)

7-11pm

stage with the Poster Soys (pop/rock/blues), 8.30pm-12.30am

LB'S PUB Open jam with Ken Skoreyko; 9pm

Stage Thursdays with Gary Thomas

WHO Assa DE Time Hambers

DEPTHEN THE VV end free

King Bing Nancy, 800

w/ DeVender, The Violet Hour

w/ DeVender, The Violet Hour

CLASSICAL

Keaton's The General Edmonton Symphony Orchestra, William Eddins (conductor), Dennis James (organ),

DUS

Nights Electro Education: dub, trip hop, lounge, electro with DJ Lazer

ETLEVIROR'S LOUNGE PAGE

Thursdays DJs spin on three levels

with Mia Feilow, midnight, DJ

8ingo with 0J \$ W.A.G

SELECTION OF THE PROPERTY OF T

PULLIFY BUT DILA AVERYTE AVE Requests with OJ Damian

EVAS PUNIPILATED NATION

Thursdays

HALD Thursdays Fo Sho with Allout DJs DJ Degree, Junior Brown

Mark Stevens: 9pm

funky house/techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Legha and Legha and Legha and DJ

Savage Garret, no minors, no cover

Wisto Corpy Submitteds

9:30pm followed by Electroshock

Therapy with Dervish Nazz Nornad

ON THE NOETS STATE OF BOTH OF THE NOETS STATE OF THE PROPERTY OF THE PROPERTY

with DJ Mikee, Spm-2am, no cover

PLANET INDIGO-ST, ALBERT Hit It Thursdays: breaks, electro house spun and the Tito Boys featuring Jeremiah

PROBLEM ASKO RYTE (PUB) (*****
Friday Hesowino (classic pop/rock).

NEW CITY LIXWID LOUNGE

MEA CHY MOUNTS IN A Daves

(A Third Control of the Bonds

(A Third Control of the Bonds

Club open stage; 7pm (door), 7 30pm,

O BOWNES Market Cossing

ON THE ROCKS Mourning Wood

2000 Map from the fire

Maddigans, Acres of Lions

and City Voic \$10 (door)

PALLAGE ELEVINO (TERM) SHORY and

REPUBLICADE DI CONTRADI ANNO LOUSE

Kenny Rogers, 7 30pm, \$24 75-\$85 50

MADELLE ROOM break from the

with Random Falter, A Roots Bazaar

NEADY FITT'S FUEL Steamoune

TARRESTS ST. MUNICIPAL WOOD

THE LITTLE MADE IN THE

VELVET UNDERGROUND Lions For

Sheep, Team Captain, Noisy Colora,

Hostile Hero, Dirty City Hearts

with DJ Shawnibis

at hearth haven

9 pin-1am

PREVUE / SUN, NOV 23 (3:15 PM) / GREEN PEPPER

After a close call, the GPHL is back and

HOOFIET LEAGUE A MART BARNAMAN AMEN'A

better than ever. The league still needs a few more

players, and maybe even one more entire team, so

interested musicians, bar stars, and various other

ne'er-do-wells should get in touch with league

and get in the game. It's a beautyl

AS In Eze You Is PLIN Marcal Manager

STARTIF LUCK MUSIC ISD AND THE

Techno Hippy Crew. Bassnectar, Kush

Arora, Shamik and guests, 8pm

SUSTE I BUNE COMPT CON IN

House with QJ Nic-E very Thursday

TEMPLE Tainted Thursdays, Electro

FIRE MINORA

BUILD CHIVE CHES PERS & Some

McGowan Family Band, Dawn in the

CARROT Live music Fridays: Mule

(instrumental jazz); all ages, 7:30-

CASHID SOMEONION COMMENT

CENTRUHY CASENO TO THE

Wall, 7pm; \$19.95 at TicketMaster

DAYA STEAVARD STORE OF PROPERTY FOR

EDDIE SHOWS SECOND FOR A SHOWS

SECOND FILLS

filtre man affile The children

guests (folk/rock): 8pm

a kind of the state of the stat

Association; 7pm

AND THEY'S

HOLY TRIRITY ANGUCAN

which have bring and bring of it

CHEST STATE OF THE PROPERTY.

Pages 16 in the Management

HAMEN SECRECE CLUB CON PROPERTY

CRUREN S. man Show I Sent

What plants the control of the state of the

8pm; \$15 (adult)/\$10 (student/senior)

presented by SWAK Productions,

KINDS BATTER MIN TO A STREET

THESH SLUT . IN SECOND COMMISSION

WORK CUB Seaming many trans

with Jesse, Sharie, Tiffany and Enk

JEFFREY'S Jeffrey's Tiki Party Terry

COLUMN STREET

(Celtic): 7:30pm, \$30-\$36 at Festival

CASSAMO VISILIDAY ASSESSED DISTRICTURE

\$18/\$15 (dinner and reservation)

BULLES ON WHAT IS Eddy Miner

BROOKLYN'S LOUNGE The

City; 9pm; \$5 (door)

9 30pm; \$5 (door)

Blue (pop/rock)

(pap rock)

Sem 135

FAME UNDERGROUND OF

Pop, Indie Rock and Roll

Degree and DJ Generic

AXIS CAFÉ Peter Katz

with org566

commish Jenn Elliott at jenn_gphl@hotmail.com

Fridays: 91 7 The Sounce, Nestor Delang, Luke Morrison

MAN DANG WAS WARE TO MAKE

Dus spin Woottop and Main Floor
Eclectic jams with Nevino-Indie soul,
funderdog Perverted Fridays, Punk

SOUNT REIN ORDER THE GARRE

Both to went

Damian

Eddy Toonflash, come early to avoid lineup, no cover before 10pm

CHROMIC LIVINGS

and 70s progressive rock, disco, and

house, mash up; no minors

ESMERELDA'S Ezzies Freakun freiges

Fridays: Playing the best in country

FUNKY BUDDHA (WHYTE AVE)

Top tracks, rock, retro with OJ

GAS PUMP Top 40/dence with 8J

wave, 8nt pop and '60s soul with DJ Blue Jay, DJ Travy D; no cover before 10pm; \$5 (after 10pm)

Squad, DJ OB the Teacher

Breakbeat, house, progressive and electro with Groovy Cuvy, DJ Fueze

Anarchy Adem (Punk)

rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no cover

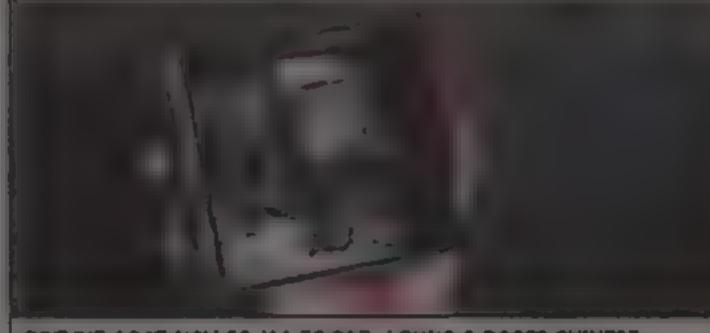
the queer community to open in a decade with DJ's Alexa Brown and Eddie Toonflash; 9pm (door); \$5 www.playnightclub.ca

RED STAR Movin' on Up Fridays: india, rock, funk, soul, hip hop with DJ Gatto, DJ Mega Wattson

ROUGH United Samuel and age

SAPPHIRE RESTAURANT AND LOUNGE Deep House: with Friday resident DJ Luke Mornson; 1-4.30pm

SPORTSWORLD INLINE AND AND ROLLER EXCURRED DISCO. Top 40



PREVUE / SAT, NOV 22 (11:59 PM) / GUNS & ROSES CHINESE

Have you been waiting 10 years to hear what kind of stuff Axl has been working on? Do you have a feeling that it won't actually be available, just like that time it went onto distributors' lists and then disappeared? Trust me, it exists, and you can be one of the first to get one at New City on Saturday at midnight. Or, if you can't wait up that late, it'll be in stores on Sunday.

WILD WEST SALOON Gindaley

THE CALL SHOT A STORE SAME AS

8pm (door), 9pm (show); \$10 (member1/\$14 (guest) at TicketMaster

NAMES OF THE PARTY OF THE PARTY

CLASSICAL

Solomon The Richard Eaton Singers,
Alberta Buroque Ensemble and guest
soloists Nancy Argenta and Daniel

DJS

EACKROOM VODKA BAR Funky finday: Funky breaks, funky house, funky tunes with Phrie and friends Request with a mix of Retro and *Disco; 7-10 30pm, www.sports-

STOLLES Top 40, R&B, house with

Tysin

Partnogo, Pollux, Way Occupation,

Partnoge, Pollus, Way Occupation,

Bris II Thousa for La Tomas, 20 Butter

TARTERIST STREET WORK FOR STREET

LIVE MUSIC

the Dog live acoustic music every Saturday afternoon, this week Cameron Latimer; 4-6pm, no cover

the Bullies of Basin Street (account lazzl) \$29/\$15 (dinner and reservan

Afternoon Jam hosted by Angela Mackenzie; Eddy Shaw (evening)

CARROT Open mic Saturdays, 7
10pm; free
Castron sourcement

(pop/rock)

Blue (pop/rock)

CONVOCATION HALL Justin

Rutledge with Jenn Grant

9pm, \$5

PLANE Saturday Live Music

EDDIE SHORTS Open stage with Glynn Jager

Saturdays hosted by The Lave of the and guests; Ipm (door), 2-6pm (st.)

Bound. A tribute to Gordon Lightloot
Ann Vriend, The Ranger Creek
Wranglers, Myrol, Dahlia Wakefield,
Andrea House, Mary Machura, Wilky
James, Peter Pirquet and the Praine
Cats, Marty and Lil Siltanen, 8pm
(door), 9pm (music), \$18 (adv at TIX
on the Square and the Haven)/\$22

SPACE Illfit Outfit, Christian Hansen and the Autistics, The Joe; 7 30pm

HRLTOP PUB Open Stage/mic host ed by Sally's Krackers, 3pm

HOLY TRINITY ANGLICAN
CHURCH Peppermint Shtick Tim
Arychuk, Bill Baynes, Dwane Kunitz
Colleen Miller, Faye Mitchell,
Marleigh Rouault; Christmas classics
presented by SWAK Productions

Spm, \$15 (adulti/\$10 (student/servor)

27/2

Roman State Innes and Julia Web

7.30pm, \$25 (adulti/\$20 (student, en

7.30pm, \$25 (adult)/\$20 (student and nor) at Horizon Stage box office,

\$10 (door)

with Jesse, Shane, Tilfany and Er a and guests

Light Street Publishment of the street paint

3-7.30pm; country/rock band 9pm 2am JEFFREY'S Jeffrey's TIKI Party: Terry

and the Tiki Boys featuring Jeremiah and Solon McDade, \$25

(classic pop/rock); 9pm, no cover

stage every Saturday atternoon host ed by Gord Macdonald; 4.30-9pm

n' Roses (Chinese Democracy CO release party)

ON THE NOCKS Mourning Wood

with DJ Crazy Dave

PANNI SHOP Pride Tiget, The Get

THESE MINISTERS

Edmonton Blues Society Mr Lucky Rotten Dan and the Boogle Patrol (blues and roots); 8pm-12; \$5 (guast-

9 pm 1 am

STARLITE ROOM NOIR

Masqueerade Gala: An Exposura
fundraises (1990)

WILL WAST STUDION IS STORY

CTIFE CONTROL CONTROL OF THE CONTROL

(member)/\$16 (quest) at (loxetMaster

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Cobrasmake Eyes

s nostalgia a thing of the past?



like most men I know, I have an interest in regaling my future children about my past conquests, my adventures, my parties, what the kids used to do when I was a kid. I've never been the kind of person to use photographs to frame my life, so I'm excited about the idea of passing on knowledge through the oral tradition of starytelling. However, I don't know how common that will be when I'm driving a hovercraft and wearing space pants, because today's youth culture is obsessed with cataloguing, dating and compartmentalizing every moment, devaluing the idea of nostalgia. Everyday is a scrapbook via Facebook and the people behind the lens are becoming further removed from the subject matter.

Herein lies the Cobrasnake, Mark Hunter is the most popular of the new breed of youth culture paparazzi, a photographer who initially focused on the LA party scene, eventually branching out into world dominance following the Terry Richardson formula of candid photography. The popularity of his website (thecobrasnake.com) has created a shift in the way parties are run and promoted. Now that the fact that you might be photographed and put on the Internet is desirable, the addresses of photo sites are being put on flyers and performers are overshadowed by the presence of the Cobrasnake.

IT ALSO MEANS that parties have developed a weird outside influence unrelated to the music and dancing elements that made them so special. When I went to New City to see Animaux and Nadastrom earlier this month, the scene was an exaggerated version of what I've experienced at Cobrasnake shows before. An extremely excited Dave Nada blasted me in the eyes with the innards of a Tanqueray bottle. People seemed to be more interested in doing what they thought they were supposed to. It seemed like a calculated response from both sides, not unlike the Girl Talk effect, with people doing what they've seen other people do at the shows on YouTube.

The shift in general popularity to club culture has caused all of its aspects to mushroom out, bringing electronic music into the public consciousness in a way that would've seemed unrealistic ten years ago. The Cobrasnake party at Lucky 13 had all the trappings of a big city party, right down to the diversity of the crowd and the intense security at the entrance. It still seemed almost subdued compared to the Nadastrom gig, outside of the part where a 15 minute seeker climbed on the railing in front of Pase Rock. The real Snake's photo approach was way more in the background when you look at the wannabes strolling around the dance floor. In the end, my worry is that people won't actually absorb these moments if they receive instant gratification for them. You can go home and see what you did in less than 24 hours, so why was that night special? Give us something worth remembering. w

क्षेत्रपर्यप्रवासिक्षेत्रकोति वर्षप्रेप्पर्यं Parachute Penguin -URS//NOV20) \$6 DEVONDER THE VIOLET HOUR N219NOV22) WARRENTHER THAILE THE PARTY OF THE P ->5/0/27

CLASSICAL

McDOUGALL UNITED CHURCH The me by one Arms Women's Nora Burmanis (harp),

at the door VINSPEAR CENTRE Symphony for A sex the Orchestral - dmonton Symphony Orchestra,

DJS

William Editions (conductor): 2pm

BACKBOOM VOOKA BAR 11 (40 with 83

BLACK DOG FREEHOUSE Saturday tists on three lenses. Main froot:

Menace Sessions alt rock/electro/trash with Miss

BUBBY'S Low ele and for men only

in in a 1 for meg, BJ **DELLOKE BURGER BAR Rare '60s**

and 70s progressive rock, disco, and c eath Joer Reboh EMPIRE RALLROOM Rock, hip hop,

house, mach up

THEY

Sat a different theme FLUID LOUNGE Saturdays Gone

Gold Mash-Up: with Harmen B and DJ Kware

ESMERALDA'S Super Parties: Every

FUNKY BUDDHA (WHYTE AVE) Top tracks, rock, retro with DJ

GENGUR SKY Soulout Saturdays

HALO For Those Who Know house with 60MP 9pm every Sat with OJ Junior Brown, Luke Morrison, Nestor Delano, Ari

local bands LEVEL 2 LOUNGE Sizzle Saturday

DJ Groovy Cuvy and guests **NEW CITY LIKWID LOUNGE Punk**

Rawk Saturdays with Todd and Alex

NEW CITY SUBURBS Saturdays Suck with breg bury and Brussay

PLANET INDIGO-JASPER **AVENUE** Suggestive Saturdays: breaks electro house with Pliresi.

RED STAR Saturdays indie rock hip hop, and electro with DJ Hot Philly and guests

RENDEZVOUS Survival metal night SPORTSWORLD ROLLERSKATING

DISCO Sportsworld Inline and Roller Skating Disco. Top 40 Request with a mix of retro and disco; 1-4 30pm and 7-18.30pm; www.sperts-world.ca

STOLLES ON WHYTE Top 40, R&B. house with People's DJ

SHEEF IDENTIFY THE FIRESP Underground House with DJ Nic-E every Saturday

TEMPLE Oh Snap! Every Saturday. Cobra Commander and guests; 9pm VELVET UNDERGROUND Stomp

WUNDERBAR Featured DJ and

Y AFTERHOURS Release Saturday

BLUE CHAIR CAFÉ Jim Findley BLUE PEAN RESTAURANT Audrey

BLUES ON WHYTE Jerry Jerry

Ochoe-trombonel

EDOP SHOWS IN MARKET stage jam, 7pm; no cover

STATE OF LEASE AND PRINTER Music Session, hosted by Keri-Lynne Zwicker, 4-7pm

HAVEN SOCIAL CLUB Souljah Fyah Sundays, Born; \$10 (door)/\$5 (studenti/\$5 (restaurant/pub employees with pay stub)

HOLY TRINFTY ANGLICAN CHURCH & poson at Social Jun-Arychok, Bill Baynes, Owane Kinita Colleen Miller, Faye Mitchell,

Marteigh Rounalt, Christmas classics presented by SWAK Productions; 2pm; \$15 (adultl/\$10 (student/senior) at 780 483 2772

HULBERT'S Sun fay Night M. Trosted by Rhea March 7pm \$5/person ininamian charge.

LOOP LOUNGE Jam ho led by JJ, Lenny B and the Cats; 4.30pm 'til-

ON THE ROCKS Shocker Sundays with King Missala.

Whenever

OSCAR'S PUB Open Stage Scrittings hosted by Chris Wynters of Captain Tractor; 8-11pm

ROSSBALE COMMUNITY HALLAUTTLE FLOWER SCHOOL Little Flower Open Stage

RESERVATION OF THE PROPERTY. Carolyn Mark with Tolan McNeil and Dave Lang felt country), 8pm; \$10

RECOMB CUR- 124 FIREFY Kristina Kastelan-Sikora (harp); 2-

STARLING ROOM Whe Manual of Grand Analog and BJ Degree, 8pm. \$20 at TicketMaster

WINSPEAR CENTRE-ENGLAX HALL Veinspear Cent e Presente Enc. Bibb and the African Guitar Summit, 8pm \$32 (ad .lt) \$16 (yeigth 21 and under) at the Winspear box office

CLASSICAL

CONVOCATION HALL AT SE ST EUR. Hall Ulof A Department of Minicipal India labaman mempu Janet Scott Hoyt (pianu), Barn, \$10 judulty\$15 (sennor 1/\$10 (student) at TIX on the Square

KEYSTONE + JCL +

GAMEBICA

SONIC 102.9 PRESENT

BACKSTAGE TAP AND GRILL Industry Night: with Atomic Improv. Jameoki and DJ Tim

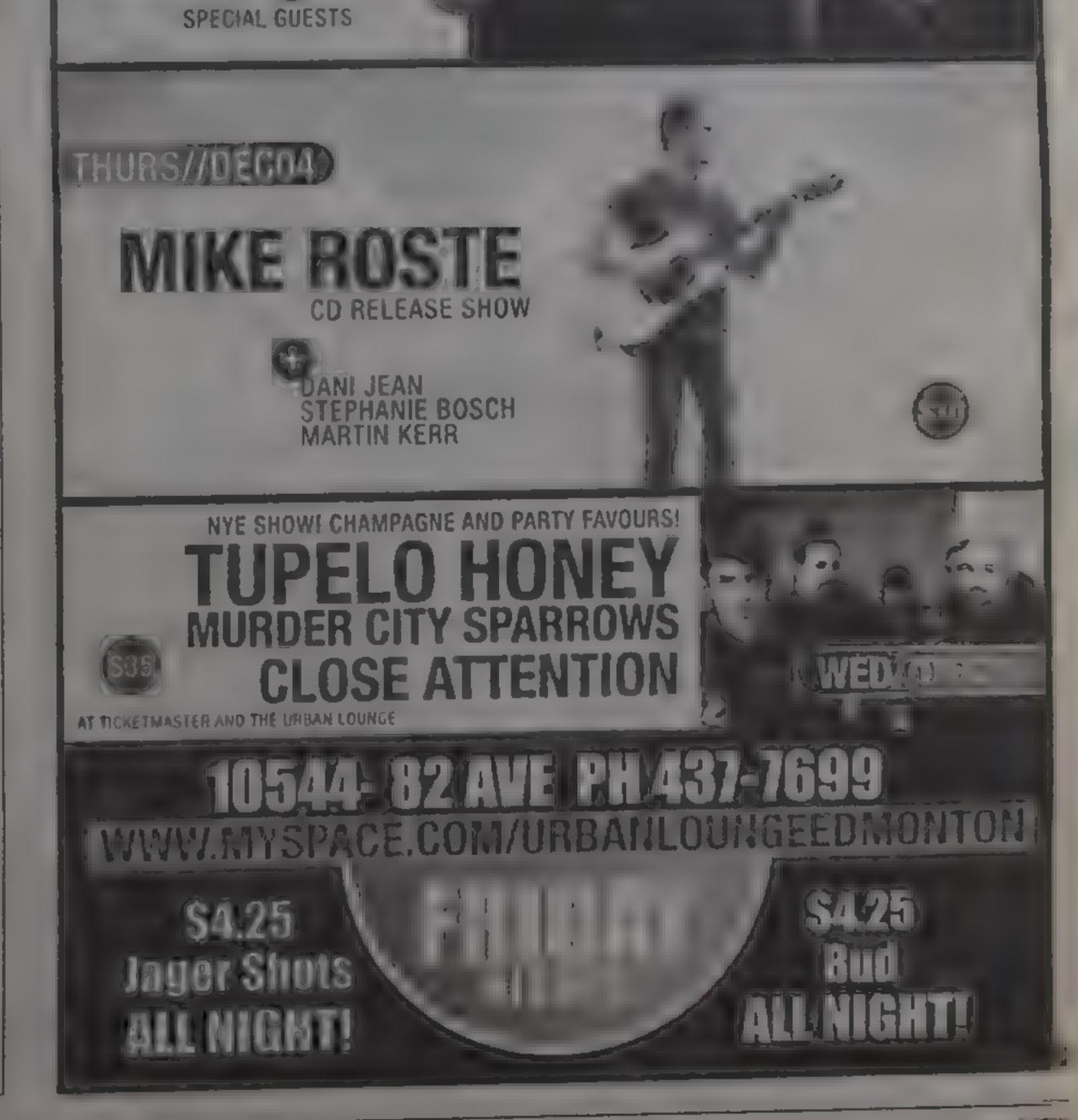
BLACK DOS FREEHOUSE 11, 14 Attentions Plul, a-7pm, Main Her-Got To Give It Up funk, Soul

· ARTERY 9535 Jaspej Ave, 780-758-9856 · ATLANTIC TRAP AND GILL 7704 Calgary Trail South, 780-432-4611 • AXIS CAFÉ 10349 Jasper Ave. 780-990-0031 • BACKROOM VODKA BAR 10324A-82 Ave. upstairs, 780-436-4418 • BANK ULTRA LOUNGE 10765 Jasper Ave., 780-420-9098 • BAR WILD 10552 82 Ave, 780-432-0814 • BERNARD SNELL AUDITORIUM 1st Floor Foyer, Walter Mackenzie Health Sciences Centre, 112 St entrance . BILLY BOB'S LOUNGE Continental Inn. 16625 Stony Plain Rd, O. 484-7751 . BLACK DOG FREEHOUSE 10425-82 Ave, 780-439-1082 . BLIND PIG PUB 32 St Anne Street, St. Albert, 780-418-6332 . BLUE CHAIR CAFÉ 9624-76 Ave., 780-989-2861 . BLUES ON 10329 92 AMS 780-439-3981 . BOOTS 10242-106 St. 780-423-5014 . BROOKLYN'S LOUNGE

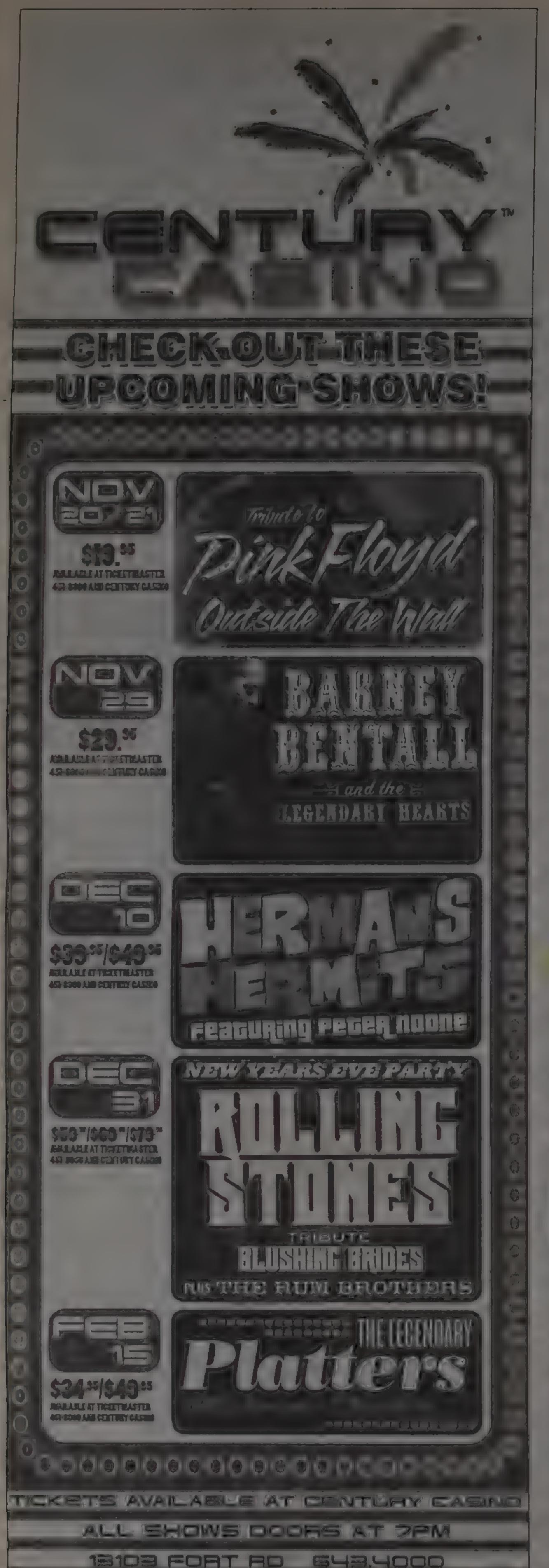
TO CUEFS PUB STATES SECOLUS 9 CONVOCATION HALL Arts Building, U of A. 780 452 3311 CROWN AND ANCHUR PUB 6402-118 Downs Rd, 113 St, 780-472-7696 • DRUID 11606 Jasper Ave, 780-454-9928 • DUSTER'S PUB 6402-118 Ave, 780-474-5554 . DV8 TAVERN 8307-99 St. www.DV8TAVERN com . ECO CAFE Village at Pigeon 780-489-SHOW • EMPIRE BALLROOM WEM Phase 2, upper level, WEM, 780-486-9494 • FESTIVAL PLACE 100 Festival Way Sherwood Park 780-449-3378, 780-464 2852 • FIDDLER'S ROOST 8906-99 St • FILTHY MCNASTY'S 10511-82 Ave, 780-916-

1557 • FLUID LOUNGE 10105-109 St 780 429-0700 • FOUR ROOMS Edmonton Centre 102 Ave 769 475 4 757 • FOX 10125 109 5 786 400 9630 • FRESH START CAFE Riverbend Sq. 780-433-9623 . FUNKY BUDDHA 10341-82 Ave 780-433 4 1-6 GAS PUMP 10 114 St. 760 4cm 4cm 11 . GINGUR SKY 15505 118 Ave, 780-913-4312/780-953-3606 • HALO 10538 Jasper Ave. 780-423-HALO • HAVEN SOCIAL CLUB 15100A (Naserr ent), String to an a R 1 18/2 756-6010 . HOLY TRINITY ANGLICAN CHURCH 10037-34 Ave basement . HORIZON STAGE 1001 Calab or Road Spiling Grove 780-362 8-315 . HYDEAWAY ALL AGES ART SPACE 10209-100 Ave . HILLTOP PUB 8220-106 Ave. 7d0 490-7359 . HOOLIGANZ PUB 10704 124 St 780-452 1163 . HULBERT'S 7601-115 St, 780-436-1161 . THE IVORY CLUB 2940 Ca gary Trail South . JAMMERS PUB 11 445-127 Ave 760-451 8779 . J AND R BAR AND GRILL 4003-106 St. 780-436-4403 . JEFFREY'S CAFE 9640 142 S' 780 451 8830 . JEKYLL AND HYDE PUB and RESTAURANT R., MIV HW 14 3 1110 Ave. 780-426-5381 (pub)/780-429-5081 (rest) . JULIAN'S PIANO BAR (hate at co. Hote 11, 27 Kii 25 Any Ave. 780-73, 45t. 3 . KAS BAR 1. -111 - 2 Ave. 780-433-6768 . L.B'S PUB 23 Akins Dr. St Aibert 760-460-9100 . LEGENDS PUB 61-1172 St 7- 3 191 2786 . LEVEL 2 LOUNGE 116 . 7 - ' A.e. 2nd Ft, 780-447-4495 . LIVE WIRE BAR AND GRILL 1107 Kript wood Rd Ed. T. LOOP LOUNGE W. 7 St A hert fit 5 St A tent 780 4t 3 11 27 . MACLAB CENTRE FOR THE PERFORMING ARTS-LEDUC 4308-50 St, Leduc . McDOUGALL UNITED CHURCH 100, 5 101 Ct . NEW CITY 10, 31 Jusper Ave, 780-413-4578 • NIKKI DIAMONDS 8130 Gatev/3y Plvd 780-439-8006 • NORWOOD LEGION 11150-82 St • O'BYRNE'S 10616-8, Ave 180 414-6766 • ON THE ROCKS 11730 Tisper Ave. 780-182 4767 • OVERDRIVE NEIGHBORHOOD PUB 6104-104 St, 780-439-9485 • OVERTIME DOWNTOWN 10304-111 St. 750 423 1543 • OVERTIME SOUTH Whitemud Crossing 4211-106 St. 780-485-1717 • PAWN SHOP 10551-82 Ave, Upstairs, 780-432-0814 • PLANET INDIGO-JASPER AVE 11607 Jesper Ave • PLANET INDIGO-ST. ALBERT 812 Liberton Dr. St. Albert • PLAY NIGHTCLUB 10220-103 St . QUEEN ALEXANDRA HALL 10425 University Ave. RED STAR 10738 Ja per Ave. 780-428-0825 . RENDEZVOUS PUB 10108-149 St . RITCHIE UNITED CHURCH 3624 74 Ave. 760-433-2442 . ROSEBOWL/ROUGE LOUNGE 10111-117 51,780-464 5253 . ROSSDALE COMMUNITY HALL/LITTLE FLOWER SCHOOL 10135-96 ALL . SAPPHIRE RESTAURANT AND LOUNGE 10410 0. Ave. 780-437-0231/710-1625 . SECOND CUP-124
STREET 12336-124 St. 780-451-7574 . SIDELINERS PUB 11018-127 St. 453-6006 . SNEAKY PETES 12315-118 Ave. 780-455-8007 . SPORTSWORLD 1 + 104 St . STARLITE ROOM 10030-102 St. 780-428-1099 . STEEPS TEA LOUNGE-COLLEGE PLAZA 11116-82 Ave. 780-988-8105 . STOLLI'S 2nd 1 10 1 7 82 Ave 750 43 - STONEHOUSE PUB 11012 Jasper Ave 420 0448 . STRATHERN PUB 9514-87 St, 465-5478 . TAPHOUSE 9020

Kenny Ave St Albert 780-458-0860 . TOUCH OF CLASS Liniteau Louis Hotel 11727 Kingsway, 780-452-7770 . TRANS ALTA ARTS BARN 10330-1 W WILLIAM LOUNGE 10544 82 Ave, 780-437 7699 . THE VAT-RED DEER 101 530143 St Red Deer Alberta 403-346-5636 . VELVET UNDERGROUND 10030-102 St (downstairs), 780-428-1099 • WHISTLESTOP LOUNGE 12416-132 Ave. 780-451-5506 • WILD WEST SALOON 12.312 50 10) 4 /5 3388 • WUNDERBAR 8120-101 St. 780-436-2286 • Y AFTERHOURS 10028-102 St, 780-994-3256, www.yafterhours.com • YESTERDAYS PUB 112 205 Camegie Dr. St. Albert, 780-459-0295



NOV 20 - NOV 26, 2008



The money vs the music: round 4

ENTER SANDOR steven@vueweekly com

This is the final instalment of the Enter-Sandor series on the music industry and how it is being affected by the economic downturn. So far, we have featured discussions on creativity, government support (or lack of it) and the recording business. Now, it's time to turn the spotlight on the concert industry.

Over the past decade, the one sector of the music business that has been impervious to the economic damage of downloading and piracy has been the concert industry. Indeed, it can be argued that the concert business has been helped by downloading; the music gets to more people, who may in turn decide to check out the bands.

The numbers bear it out; while the recording industry deals with shrinking sales, the concert business continues to grow. Ticket prices have risen, as bands look to recoup lost recording revenues through touring. And, hey, prices are determined by what the market will bear.

But, now that the loonie has plunged well below parity with the US dollar, and Canadians simply don't have as much disposable income as we did a year ago, is the concert business ready for a sharp dive?

The answer is, well, maybe.

"I don't think the credit crisis will have an immediate effect on the touring business," says Dave Johnston of Edmontonbased promoters the Union, which puts on shows throughout the West. " ... promoters have been enjoying a successful year so far, and there's no end to the talent willing to hit the road. People, especially in tough times, always need an escape, and entertainment like live music will be there.

"That's not to say we won't eventually

feel some impact. At the consumer level, we're going to feel market pressure to level off ticket prices. As well, people might be willing to part with a few bucks to get a ticket, but it's going to come at the expense of merchandise, beverages and whatnot."

And, because most foreign touring acts are paid in US dollars, promoters are hedging on the dollar to try and get the best exchange rates.

ELI KLEN, WHO ONCE promoted shows in Edmonton but has made the move to Toronto, says the dollar may have a backlash on Canadian cities that aren't among the big three of Montréal, Toronto and Vancouver.

"What it meant to US acts when the dollar was strong was that they could come up here and not see it as a loss, necessarily. When they'd make a dollar, they could imagine it at par or better, making it super attractive to come ... now we're seeing offers in USD appearing less attractive to acts who have a thinner, higher bottom line. Canada may become less of an option for developing acts, especially the massive expanse between Vancouver and Toronto/Montréal and again to the East."

Klein says that established bands will continue to get big offers; people will still line up to book AC/DC. But promoters will be more cautious with up-and-coming acts or experimental bands. And, tours may focus on big cities with bigger gate receipts.

"Fewer clubs, slower ticket sales, not less tours but perhaps shorter, more localized tours and less three-month, 30-state, 10-province jaunts."

John Rubuliak, once known as Edmonton's sound man, is now based in Toronto. He's done sound at a variety of Toronto venues and has toured with Battles, who opened for Björk in Europe. He's got mixed feelings.

"When there are economic hard times, I believe that entertainment is one of the first

things to go in people's budgets," he states "More will stay home, save their money turning their televisions on all evening in record numbers. Some may read books, but most will just watch television as a replace ment for more substantial forms of visual and auditory stimulation. But from my standpoint as a live sound engineer, we are at the gigs/concerts regardless if there are 100 or 1000 in attendance, so it won't really affect me financially."

Edmonton promoter Brent Oliver feel: that people will pick and choose the shows they attend a little more carefully so he thinks that local bands who play weekly in their hometowns will need to cut back. If a budget is tight, what's the point in seeing Band A play Venue 8 when that band is playing again later that week or next week or the week later? Oliver said he recently told an artist that it's a case of playing every week and making only about \$100 a night, or playing less and getting paid \$1000 per show.

And bands can't simply rely on getting paid at the end of the night, that man agers will handle everything,

"Everyone in bands needs to take small-business courses," says Oliver "Keep everything in-house ... people have to adapt or die. The old model that some managers still have of putting out an album every couple of years and then touring, well that's gone."

So, what is the model? Oliver points to LiveNation, the world's biggest promoter. It now signs acts to deals that includes recording and all portions of the live business, including merchandise. It has become a one-stop shop.

But even a one-stop shop needs cus tomers to survive. V

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

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PLEASANTVIEW COMMUNITY fiddle jam hosted by the Wild Rose. Old Tyme Fiddlers Society, 7pm

ROSE BOWL/ROUGE LOUNGE The Legendary Rose Bowl Monday Jam hosted by Sherry-Lee Wisor/Mike McDonald (alternating); 9pm-12am

D.S

De Carlo Carlo Wild Mandang

Service Industry Night, no minors, 10 mm Jam

PLANEX DOOR BREEKOUSSE Wash Floor, Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Komman and Pean Edminal Springers

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WORKS SHITE Jam Sessions, lead on Nov. 25 by Jim Head, 8 30pm (door)/9pm (show); \$3 (member)/\$3 (guest)

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BLACK DVOG BASSERONISE Floor CUSR's Eddie Lunchpan Wooftop: Deb at The Dog with DJ Degree

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NEW CITY LIKWID LOUNGE OJ Vylan Cadaver ('abidy, ghoul-rock,

India Rock, Hip Hop, Electro with DJ Hot Philly

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday popular house beats with DJ Kevin Wong

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BLACK DOG FREEHOUSE Main Floor, Glitter Gulch Wednesdays: live for sie Once a mount

BLUES ON WHYTE Trever Finlay HAVEN SOCIAL CLUB Open Stage

with Ido. 8 30pm; free HOOLIGANZ PUB Open stage

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PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening

STARLITE ROOM Priestess, Bison, Flash Lightnin', Barn Burner, no minors, Born; \$18 at TicketMaster, Blackbyrd, Megatunes,

STORES TO LOURS TO THE (acoustic) every Wed

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URRAN LOUNGE Will Previle, Lesses Fre

VELVET UNDERSROUND Wild Style Wednesdays, 9pm

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Hear's to your Health Concert Bonda Brankerhoff (Violin), Jeffrey Neuleld (piano); 5pm; free

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metal every Wednesday HED ROLL Stor St. D. E. ove TV

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STOWER READS WAS WELL BOND House, progressive and electronica with fludy Electro, DJ Rystar, Space Align and words. Guesses: Stumper of www.beatparty.net

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YARAS HOULS Y NO VIENDED

Just Announced!

sones of devid burne, and brien uno

i know you're married but i've got feelings too

David Byine comes to raise the hair on your arms and the sweat on your palmis. Enough by the have made a deer record, their his him 30 years. The tormula was lost, but now it has been tomad Byrne and end began them amostic relationship in the late sevenues with 3 Talking Heads albums. tollow entry their grown direaking a burn day bute in the Bush of Chosts

Songs thom, all of the above will be performed in this concert, but not in that order PLEASE MOTE THAT THE CONCERT WILL BEGIN ON THE - THERE IS NO OPENING ACT over er david by in e coin toims sivier exery thing that happens. coin

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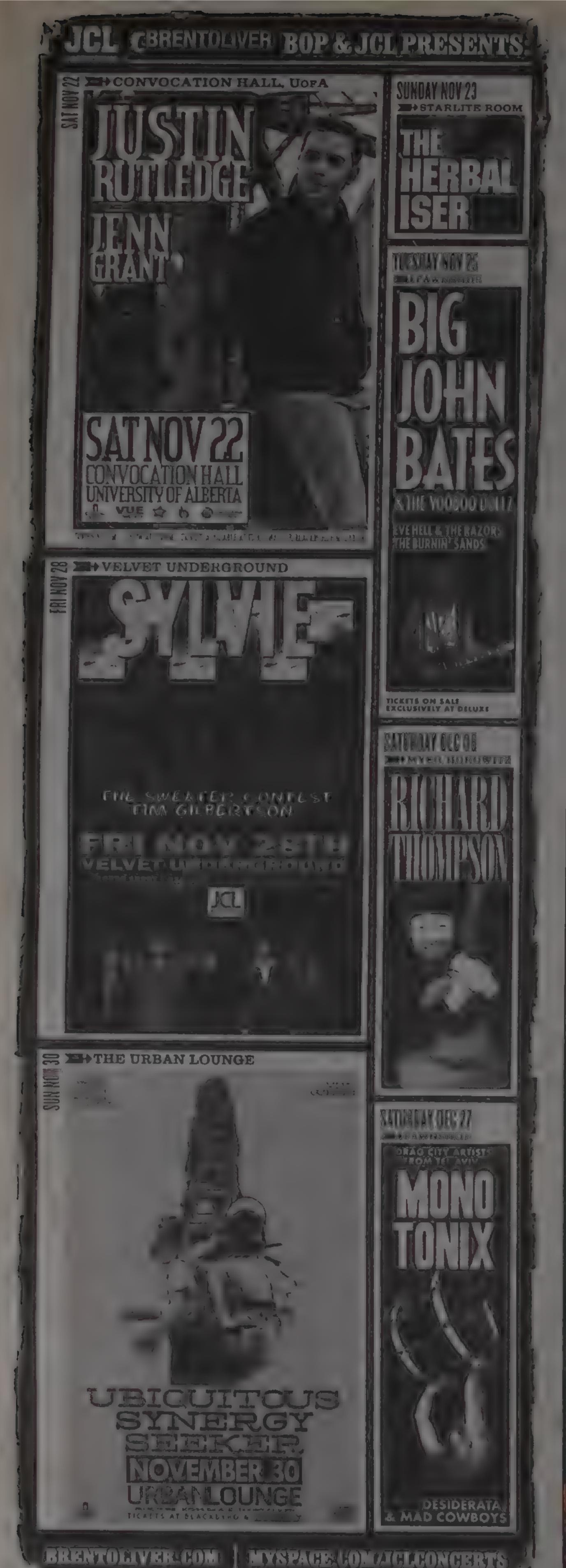
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Flash Lightnin', go Flash Lightnin'

JAMES STEWART / jstewart@vueweekly.com

born of strange circumstance, as guitarist/vocalist Darren Glover had the idea of what he wanted the band to sound like, but not the personnel. Then, things just sort of fell into place.

"I actually knew Chris [Henry, drums] and Darcy [Yates, bass] sepatately," he explains. "One night we met up on Bathurst and Queen, right where some other friends had just opened up a bar. I asked them if they wanted a house band for their new place, and Flash Lightnin' was kind of born right on the spot."

Following in the footsteps of hard-working bands and classic rock heavies such as the Beatles or Van Morrison's Them, Flash Lightnin' began to hone its chops at a weekly residency slot at the Dakota Tavern. As Glover tells it, playing once a week over the span of a year and a half was hugely important in the development of the band's sound, as well as its showmanship

"Most importantly, we were learning to play for the audience," he says.
"But we were also learning how to read the vibe in the room. We liked how bands like ZZ Top or the Stones had these massive repertoires to draw from, so we tried to do the same. We didn't want to just play a half-hour set every once in a while around town;



WED, NOV 26 (8PM)
FLASH LIGHTNIN'
STARLITE ROOM, S16

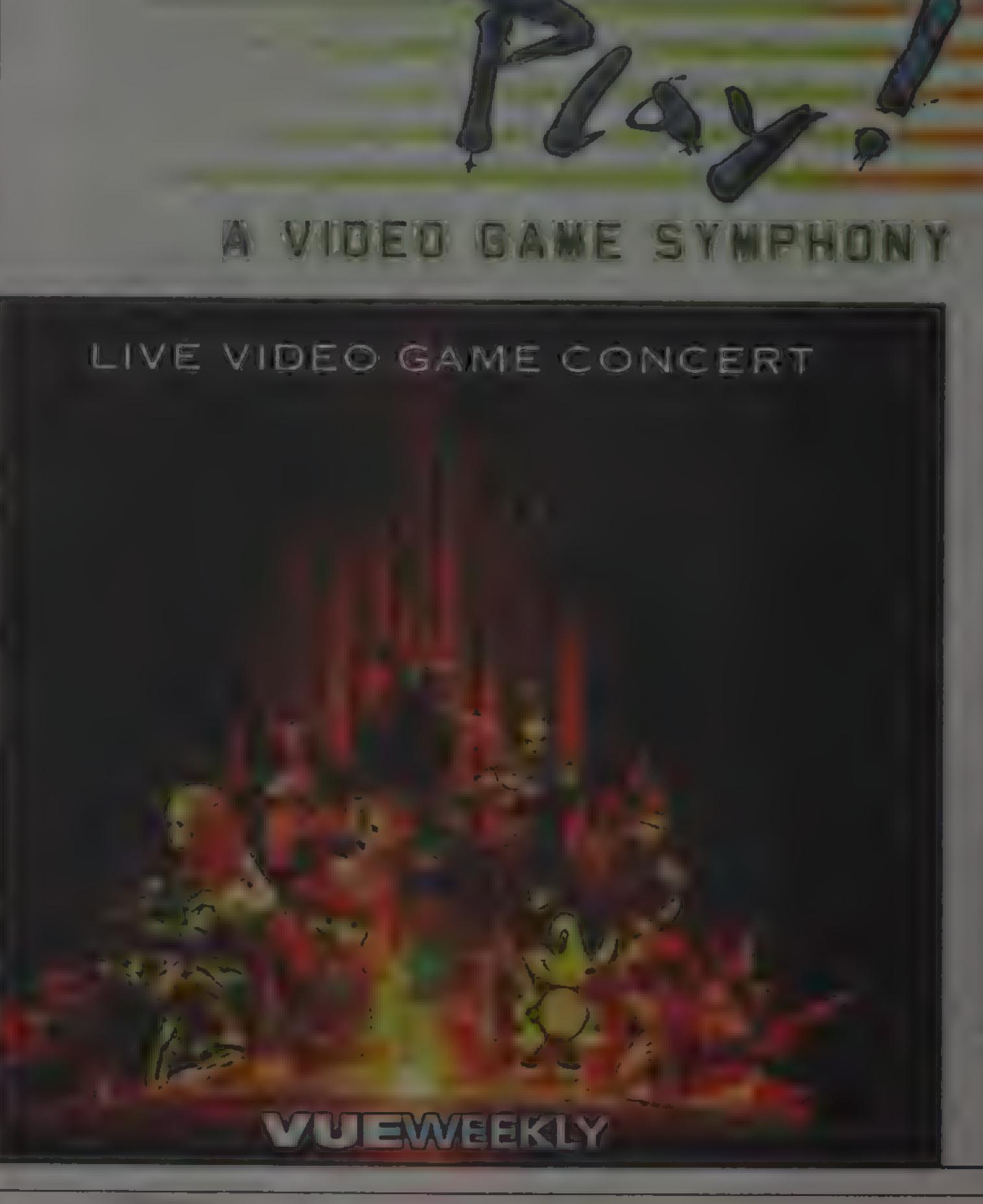
we wanted to learn how to be a real working band."

on stage, the band whittled its set down into the six songs making up its debut EP Destello. Self-produced and recorded at the home of a friend, the restricted format may have come about due to funding concerns, but the band embraced the limitations as well as the opportunity

"Yeah, we didn't have a ton of money," laughs Glover, "but we wanted to do an EP anyway, to serve as more of an introduction to the band We basically just set up and recorded exactly what we had been doing on stage. There was minimal overdule we really just tried to keep it simple

With plans to record a full-length album in the spring of next year, Flash Lightnin' hopes to build on what the band sees as a growing resurgence of rock music worldwide.

"There is a rejuvenation of interest in real rock 'n' roll right now, and it's exciting," Glover notes. "Take a bandlike Priestess, for example—they're a great example of modern rock 'n' roll. Their songs are pretty heavy, but it's based on the sound of the '60s and '70s. That's what I think about when I think of Canada's rock scene, not Nickelback or Hedley. No offense to them, but that's not rock 'n' roll." v

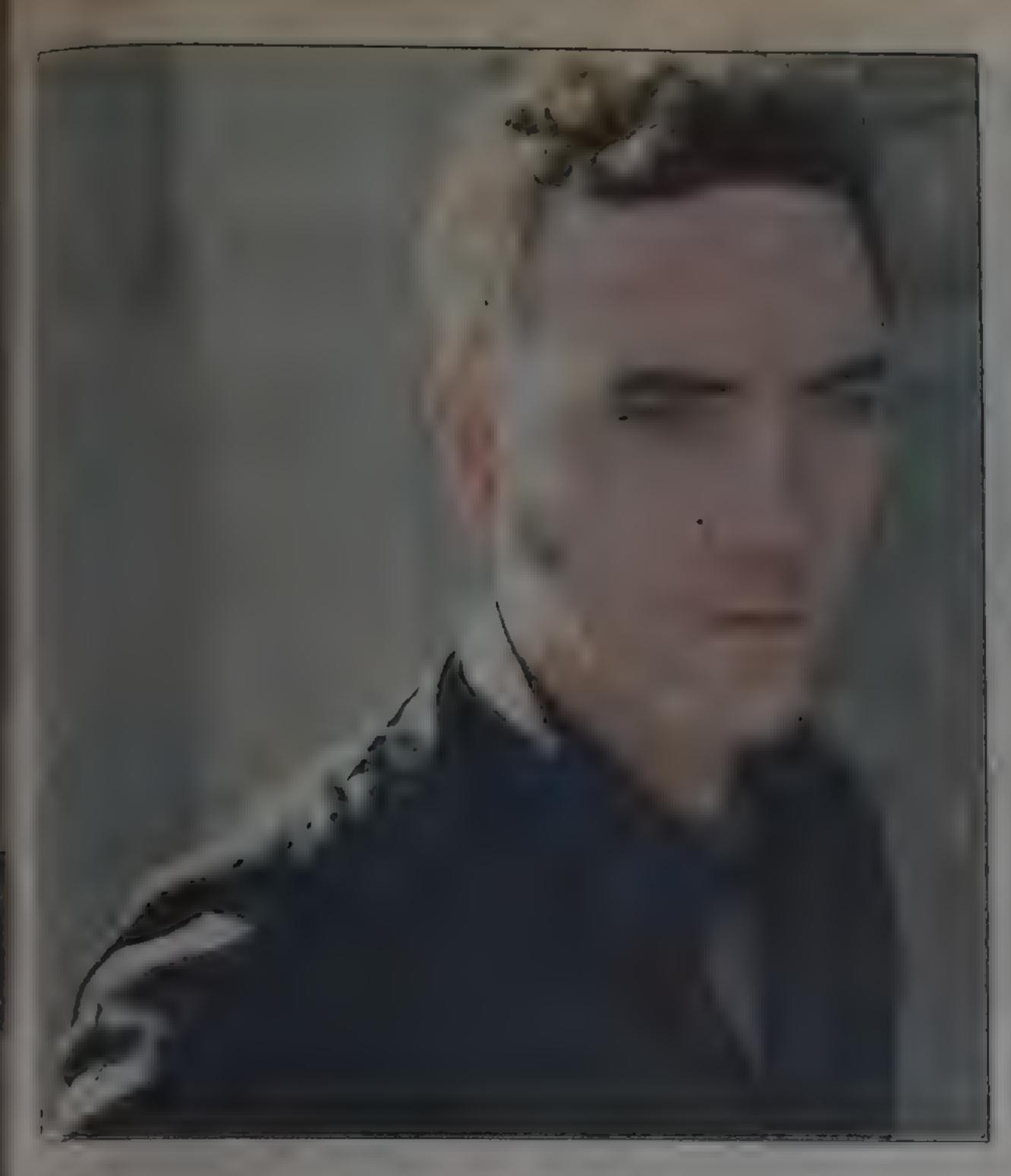


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The long haul

Songwriter Justin Rutledge takes an old-school approach to playing live

EDEN MUNRO / eden@vneweekly.com

music industry is in a different place today than it was even a decade or two ago. For the most part, the days of a band hammering away in a dingy, smoky club for three sets a night, brewing its chemistry and building up an audience one by one, are long gone. Sadly, that was once a vital part of a band's development, slogging it out in the trenches until the right time for a full-on assault.

There are still places where musicians can work their craft, though, even if it's not quite as often as it might have been some years ago. For Justin Rutledge, that place was a Monday night residency at the Cameron House in Toronto, where he worked his songs every week for nine months early in his career.

"Musically it helps you really hone your chops with your band, getting a nice tight set together," Rutledge recalls of his Monday night residency. "The Cameron House is run by a woman who's pretty well versed in the old school ways of doing things—there was a time when you'd play six nights a week and then do a matinee on the Sunday, and you'd do three sets a night. My bass player Bazil [Donovan] and my steel player Burke [Carroll] are very well versed in that",

THESE DAYS, live shows tend to be structured around several bands play ing—thereby bringing in a wider audience than one might raise on its own—and Rutledge is sympathetic to

SAT, NOV 20 (7 PM)

JUSTIN RUTLEDGE

WITH JENN GRANT

CONVOCATION HALL, U OF A, \$17.50

the fact that clubs need to make money if they're going to remain open. Still, he's appreciative of what a residency can do for a songwriter.

"When we started playing [the Cameron House] I think we'd just pressed our first record, No Never Alone, but independently," he remembers, "And for the first four or five months we had a very poor turnout, but I think what the club owners understand is it's more of a development thing—you don't expect immediate results. Luckily by the sixth month we started to get a good crowd. The Cameron only holds about 65 people and we started to get more and more people out and then by the end of December we had to stop playing it because it was just jammed. Residencies are rare, but there's something to be said about a weekly gig.

"Also, it depends on the night of the week you get," he continues. "We had a Monday night and that's arguably one of the tougher nights in town anywhere, but we did it, we started getting crowds out, and that also says something about what you're doing. It can be discouraging—there were many times that we just wanted to throw in the towel. Playing to an empty room is no fun anywhere, but it's got to be done. Everyone's got to do it. Thick skin."

FRI, NOV 21 (8:00 PM)
RICHARD EATON SINGERS
WITH THE ALBERTA BARDOUE ENSEMBLE
WINSPEAR CENTRE, \$20 - \$35

MARIA KOTOVYCH / maria@vuawaekly.com

As Christmas approaches, people will likely see Handel's Messiah making the rounds, but a lesser-known Handel oratorio, Solomon, makes its Edmonton debut on Friday. Solomon is an allegory comparing this Old Testament King and King George II, the English monarch at the time of the oratorio's writing. Handel's work glorifies both Kings' popularity, piety, wisdom and the splendour of their kingdoms.

John Brough, Choral Director of the Richard Eaton Singers, explains that finding music for *Solomon* was difficult, as its last full publication was in 1867, when music was read differently than it is now. So the hunt for a modern score of *Solomon* was on until they were finally found in Toronto and Vancouver.

The relative rarity of performances of

Solomon is quite a contrast with Handel's Messiah, which choirs perform all the time. Brough notes that it's not uncommon for one work to find more popularity than another, though.

"I don't think it's unusual for composers to write a lot of music and have some of their music just sort of be pushed aside—they wrote so much," he says. "So Solomon has been a tough work to find music for, because it's not performed very often."

One has to wonder if a musician's own religious beliefs affect how he approaches a piece inspired by a Biblical story. Possibly, says Brough, who, as a Christian, attaches to religious music in a special way

"When we're performing music of a sacred nature, it definitely brings feelings for me, and I'm sure to many people, of the purpose, and puts you at a point in time that makes it feel just a bit stronger," he notes, adding that this might not happen for everyone.

Still, Brough knows that spiritual feel-

ings can arise within non-Christians who perform these same works.

"I have some friends who are devout atheists, I guess you'd say, but the music that they perform is a lot of this religious church music," he explains. "They don't deny, as we don't deny, that institutional religion was a very important thing at this time, and before this time, certainly into the Renaissance, and the music that came from this is absolutely beautiful! So even if your religious beliefs don't allow you to believe in exactly what you're singing or saying, you'll find that the music is powerful enough to raise some other kind of spiritual awareness."

Brough once worked with a director who had been raised in a non-religious home; this director observed that it was hard not to respond to the music just like the highly devout original audiences would have

"It's hard [for him] not to feel the same feelings that they felt: the hairs rising on the back of your neck or to get goosebumps while singing."





Singer hits her Mark on stage

CAROLYN NIKODYM / carelyn@vueweekly.com

I f you've seen Carolyn Mark perform, you know that many of her comments are punctuated by laughter.

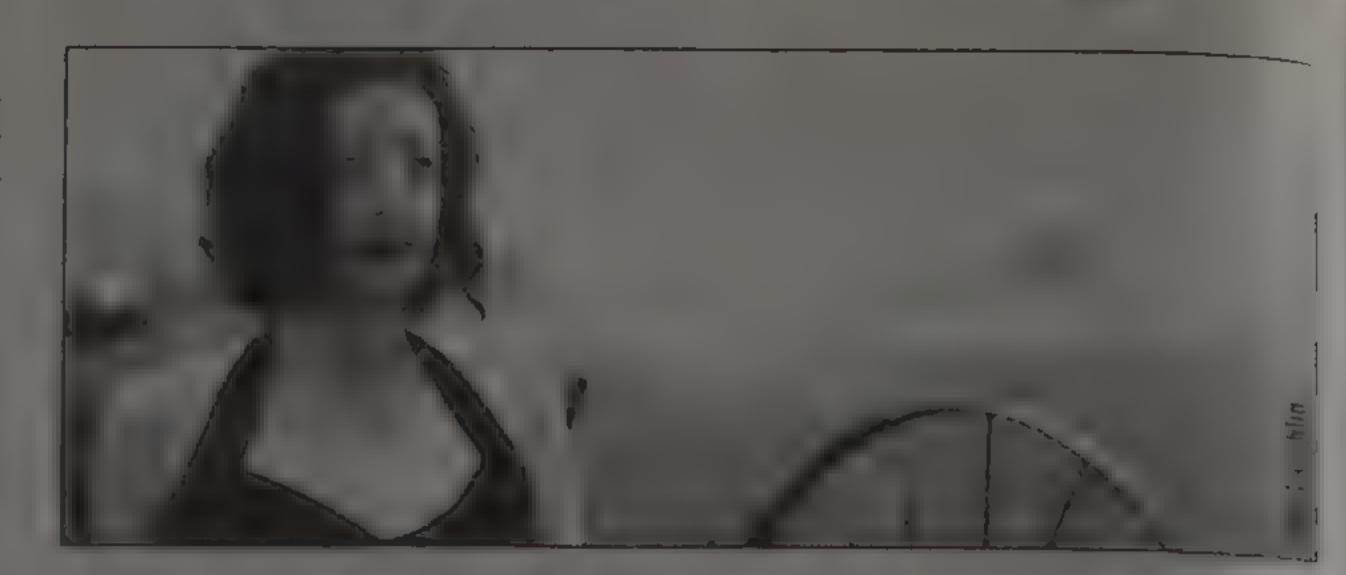
Her conversation isn't much different, full of zingy one-liners and chortles. This might belie the searing heartbreak of her music in some ways, but there is also such tongue-in-cheekiness to her lyrics.

With the kind of sass that oozes from her countrified songs, it's difficult to believe that she'd ever be scared of anything. But she's a bit nervous about the album she has started recording in Toronto with NQ Arbuckle (who appeared on her album of duets, *Just Married* ...).

"The last record was acoustic and all, and this one is full band, with drums and bass," she says. "And I guess, it's a rock record. It's terrifying, and that's why I wanted to try it, because I think that people think that I'm a nerd."

"Nerd," of course, is not a word that ever comes up in press about Mark. More likely adjectives come from some of her album titles, like Party Girl or Terrible Hostess.

Case and formerly of the Vinaigrettes and a handful of other bands, Mark made the decision to pursue music after graduating from studying theatre at UVic. If you ignore her musical





chops, her stage presence and spoton comedic timing makes theatre seem like the perfect choice. But there were problems.

"The problem with some of the plays is I didn't agree with every line in them, and I was, like, 'I would never say that!' And then the teachers are, like; 'You're not you!' And then I was, like, 'Yeah, but, it's still stupid!" Mark says over the phone from a tour stop in Brandon, Manitoba. "You can see now how it didn't really work out.

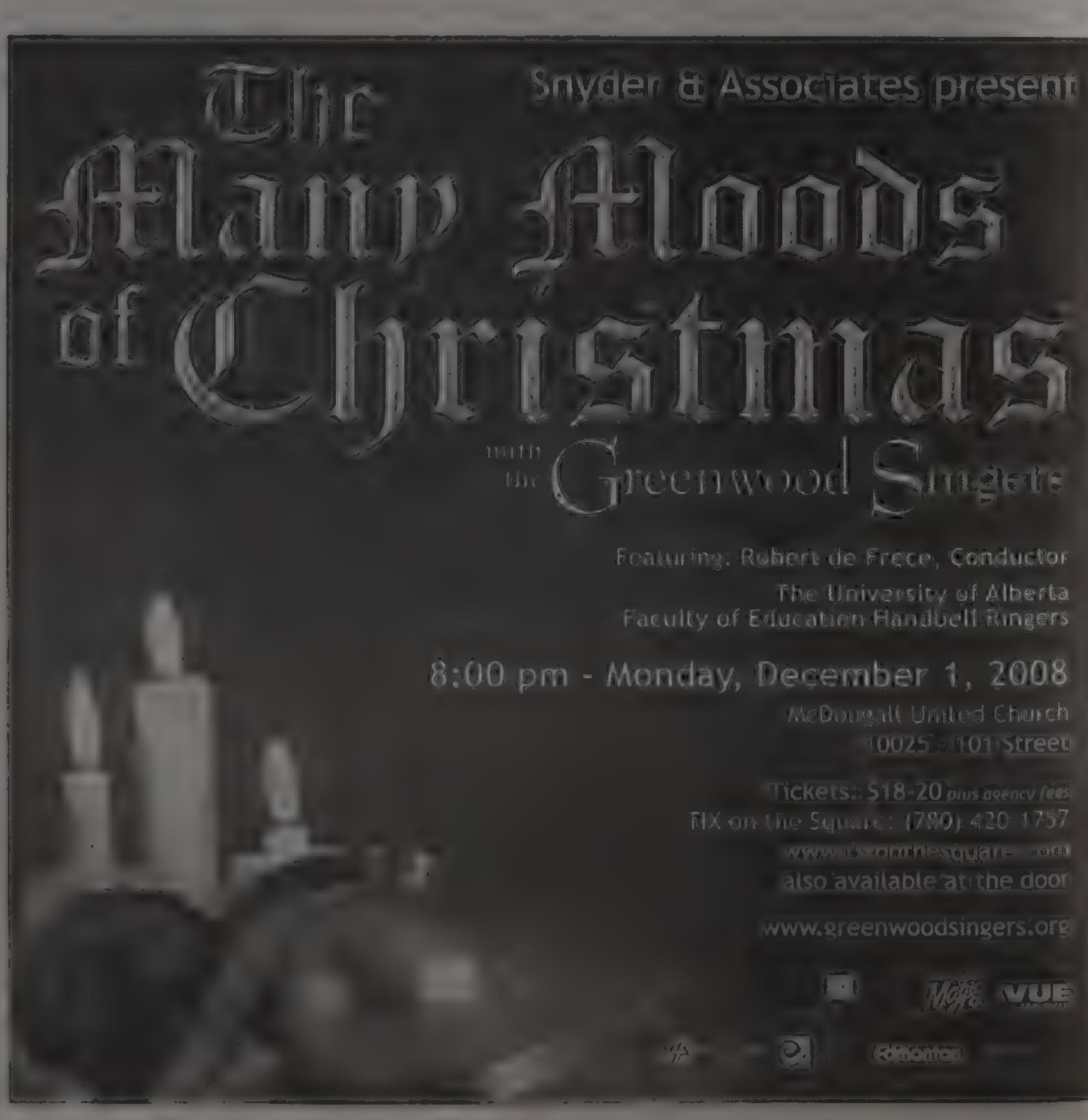
"I guess that's sort of a classic," she adds. "You go to school, that's when you figure out what you don't want to do, and when you find out what you do want to do."

As she tells it, she joined a band the day she finished university. There are, however, parallels between the two disciplines.

"The best songs are in character You kind of have to plan it out in your head a bit so that you can share it. My stuff's pretty personal, but the ones that do have a kind of character always work out better," she says "But then when you use that to sing your own songs, the danger is that you become that character. Everyone thinks that you're like that."

It's hard to say what character people have pegged her as—she is a bit of a slippery fish, but she plays the retro country crooner quite handily, and with a busy tour schedule, it's a good thing she feels most at home on stage.

"The stage is the only place you get to follow your instincts and the truth doesn't hurt anybody," she says. "It's the safest place." •



The form remains the same

But the Herbaliser turns its collective frown upside down

CAROLYN NIKODYM / carolyn@vueweekly.com

he Herbaliser's most recent release—the soulful Same As It Never Was came out last spring-is a whole lot different than what came before it.

There are still signs of a love affair with hip hop and nods to the secret et men of old movies, of course, but it's like the London band isn't content with being the shy wallflower anymore. Anyone who has followed the band's 15-year career will be ramiliar with the moves, but there is a new lightness to the steps.

"We were thinking, 'Oh my God, people are going to freak out." Because we thought it was going to be sort of out of step," horn player Ralph Lamb says. "I mean, we haven't done anything too different. All we've done differently is put the Herbaliser form into more of a song form."

That change, however—complete with the roaring soul pipes of Jessica Darling-has highlighted the band's more upbeat side. This is a flashy, embossed invite to the party.

"It's more of a challenge to write things upbeat than downbeat," Lamb says. "You can fall quite easily into that trip-hoppy, downbeaty sort of stuff. But it's been done, and I think that we wanted to show people that we had another side to us, that we can be songwriters. We're a cast of musicians, and it's showing that a bit more on this one."

True, when you're taken in by the suave hip hop of 1997's Blow Your Headphones or the sneaky spy instrumentals of 2005's Take London and do a little research into the Herbaliser, Dis Jake Wherry and Ollie Teeba are always mentioned as the band's masterminds, so it's easy to not realize that there has always been a band



STARLITE ROOM, \$20

there, that the pair have been sampling their own musicians for almost a decade.

The addition of Darling, though, was more of an accident. Lamb had worked with her on another project and made the introductions when he realized she would be perfect for the mix.

"We were looking to do the next album. The boys were just getting some stuff together, and she was just there," Lamb explains. "It happened so naturally, as these things should do. We've been approached by singers before, it was a bit forced, or whatever, and this just seemed like a natural thing."

DESPITE SHAKING THINGS UP the band has also changed agents, managers and labels, heading over to !K7 from Ninja Tunes—the Herbaliser has always played with forms from the past

"We haven't really bothered about what's going on around us or anything; this is the way we sound and this is what we do. Hip hop is all part of funk, part of soul, the blues, jazz it's all one thing really, and people like to put things in boxes," Lamb says. "If you go back through all of the albums, you'll hear the beat, the way it's been programmed and everything—it's all very similar. We've just stuck to what we do.

"It's quite funny, because all of the emergences of the Amy Winehouses and the Duffys and what have you, but more the Amy Winehouses, they've brought on this whole new thing about funk and soul," he adds. "We've been doing funk and soul for years. It's better for us, though, because more people are looking for us now. It's not everyone's dirty little secret, now, the Herbaliser." V

Jan Dy Cala CONVOCATION HALL, SAT NOV 22 w/ Jenn Grant 11x 517 50 520



LETS DANCE

CONTINUED FROM PAGE 41

sleeve and included a poster and 3D glasses to view the cover art withimplied the off the wall aesthetics and crazed sounds to be found inside. With a new split seven-inch called Crazy/Sweet Kiss on the way—the Other side features Washington-state band Avenue Rose—the music will stand on its own more, as a desire to have the record out quickly precluded any attempts at the embellishments that went into the last one, embellishments which delayed its release for nearly a year.

"It's easier this time around, and it was easier to get together," says Bouchard, "The first seven-inch, from the time it was recorded to the time it Was out, was nearly a year and for a seven-inch, to me, that's getting a little hairy. This one was a lot quicker and that was nice."

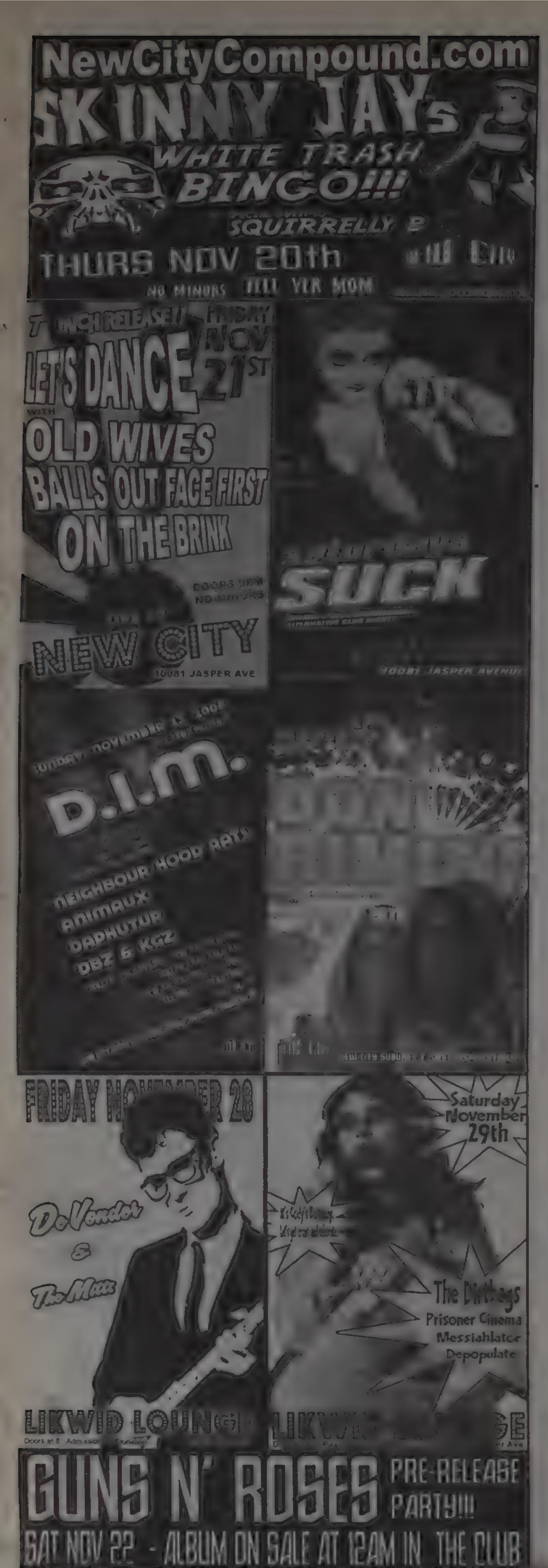
It could also be seen as a step

towards Let's Dance finding its own way. Summer Breeze contained coy allusions to Edmonton's punk rock history—such as on the poster where the band mimics a promo photo of long defunct punk originators the Malibu Kens-while Crazy/Sweet Kiss contains none. Not needing to plug themselves into the timeline of Edmonton punk rock and thereby prove that they are worthy of consideration, Let's Dance gains the freedom to be its own band a bit more, and the confidence to know that what the players are doing has merit on its own terms, instead of in terms of being part of a context. But while the band may be ready to grab hold of its own reigns a little more confidently, it certainly doesn't mean that there is a shortage of wacky ideas.

"We have talked about possibly trying to do a gatefold with a pop up, but that seems like it might be beyond our knowledge and financial capabilities," Bouchard says. "It's not out of the realm of possibility yet."

WITH TWO SEVEN-INCHES out this year and two more planned for the near future, the members of Let's Dance will have plenty of opportunities to put some of their ideas to the test and see how much they can get away with They'll also be bringing their deranged brand of punk to basements, halls and dive bars across the nation, forcing the engagement of people across the country with their spindly dance moves.

"The big thing for us is we want to go on tour and if we have releases coming out then any time we want to go on tour then hopefully if we're going to places where it takes a little bit to get out to, like if we're going to Eastern Canada again, then we'll have new material out there," explains Bouchard. "If we're not > planning on going on a trip or something, then the plan is to get some releases out. If it's not playing shows, it's trying to get something recorded and released." V



Guns N' Roses, Chinese Democracy (Geffen) Everyone knows it: the biggest problem that Axl Rose is facing as he releases his first album of new, original material since Use Your Illusion I and II landed back in 1991 is that 17 years is a really, really long time between releases—especially if your band dissolves around you and is replaced by a seemingly ever-shifting cast of new supporting players, and the album has been rumoured for release more times than can be imagined over the last decade.

That right there is a whole tot of pressure for one album to stand up to, especially when the man at the heart of it has steadfastly refused make any appologies for what many see as an afront to the legacy of the original GNR lineupone that the

cranked out Appetite for Destruction some 21 years ago.

But none of that should matter now that Chinese Democracy is finally seeing the light. Now the music is at centre stage-or it should be, anyway; Rose can be forgiven his eccentricities in light of the sheer number of eccentrics who have graced the music business over time.

The first thing that jumps out about Chinese Democracy is the relative leanness of the record. For a man who has been recording and re-recording for a seemingly endless time, an hour and 11 minutes is a tight running time. Despite the potential for a rambling, unfocused record of the scope of the two-volume Use Your Illusion album, Chinese Democracy comes off as, well, an album. The songs stand together, rather

than clinging precariously to each other, a welcome sign that Rose is still aware of the strength of a well-chosen, unified front-quality over quantity.

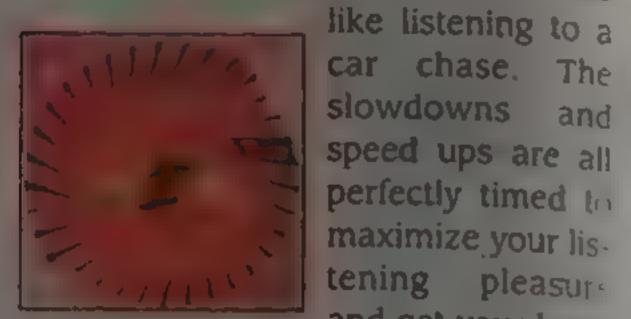
And, despite the years of anticipation, the album holds together better than some would expect (and better than many have hoped for). It's clear that this is no longer the same band that fought its way up from the Hollywood gutter, with everyone save for Rose defecting or fired (though rhythm guitarist/songwriter Izzy

> Stradlin graced the stage alongside the new band during some shows).

> It's also clear that this record is the Will the same man who was behind some of the complex more pieces from the Illusion-era. New songs like the string-laden "This I Love," with a

searing guitar solo that suits the piano backing as well as anything Slash ever played on cuts like "November Rain" and "Estranged," and the industrial leanings and effects that underpin many of the tracks are most certainly coming from the same place as the Illusion-closing "My World," only the mix works better here with Rose's new band than it ever did with the straight ahead rock 'n' roll of the original lineup.

It's not always successful—the title track is a writhing mass of ideas that fly fast and furious at the listener, some sticking while others disintegrate into a sludge-like mixture—but for an album that so many thought would be a certain disaster, Rose has put together something that sits quite nicely alongside his earlier work. ---EDEN MUNRO / øden@vueweekly.com



car chase. The slowdowns and speed ups are all perfectly timed to maximize your listening pleasure and get your heart

rate go, go, going. It's like I can feel people slamming into me, their bodies slimy with sweat, and I just got punched in the face and my glasses broke and I could give a shit. It sound like they are just absolutely desperate to rock out for you, like if you don't lis ten they are going to come to your house and wake your ass up and plug their instruments straight into brain. --- BRYAN BIRTLES / bryan@vueweekly.com

The Bronx, The Bronx III (White

Drugs/Distort) Honestly, can you

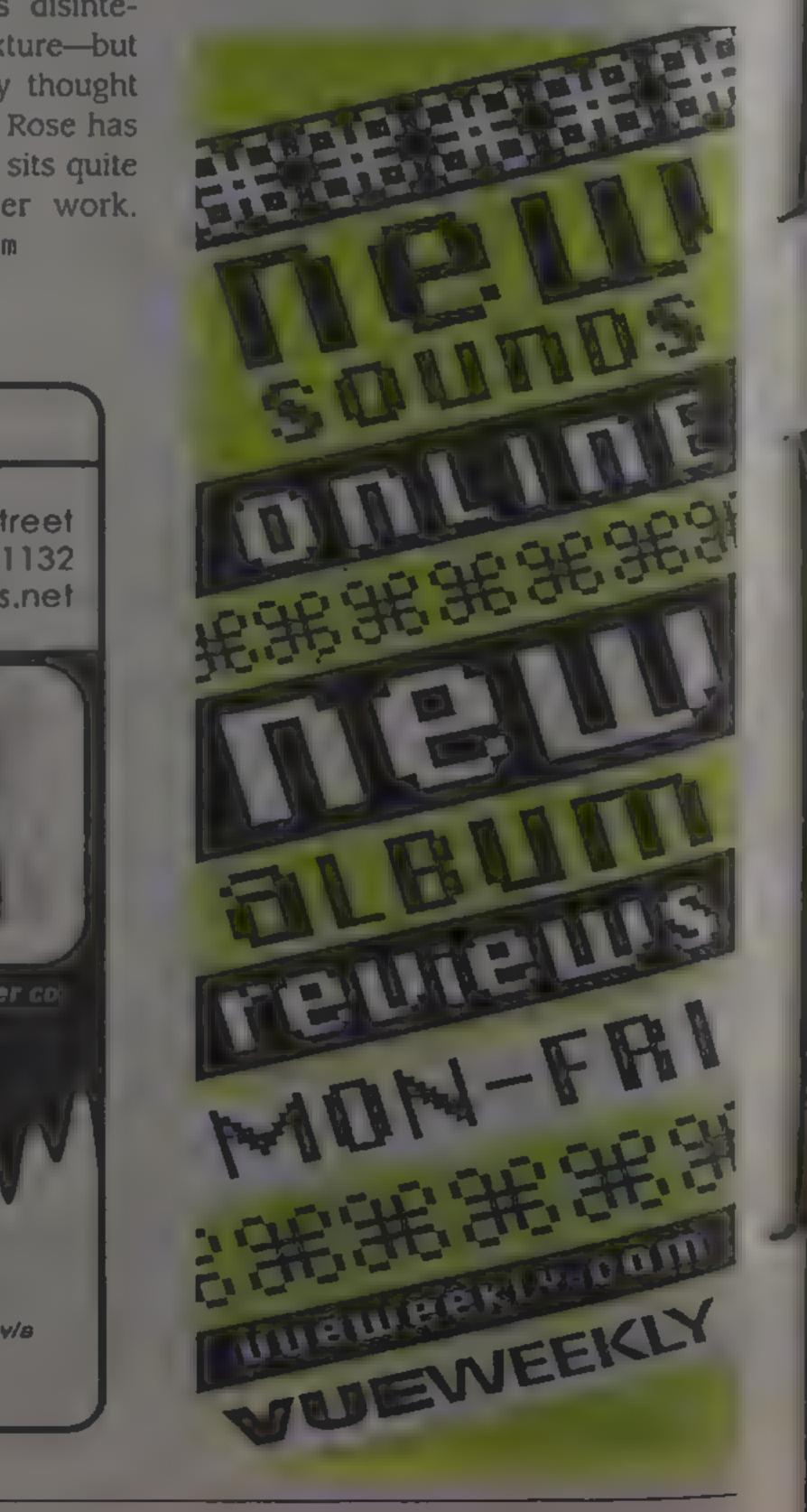
believe how exciting this band is? It's

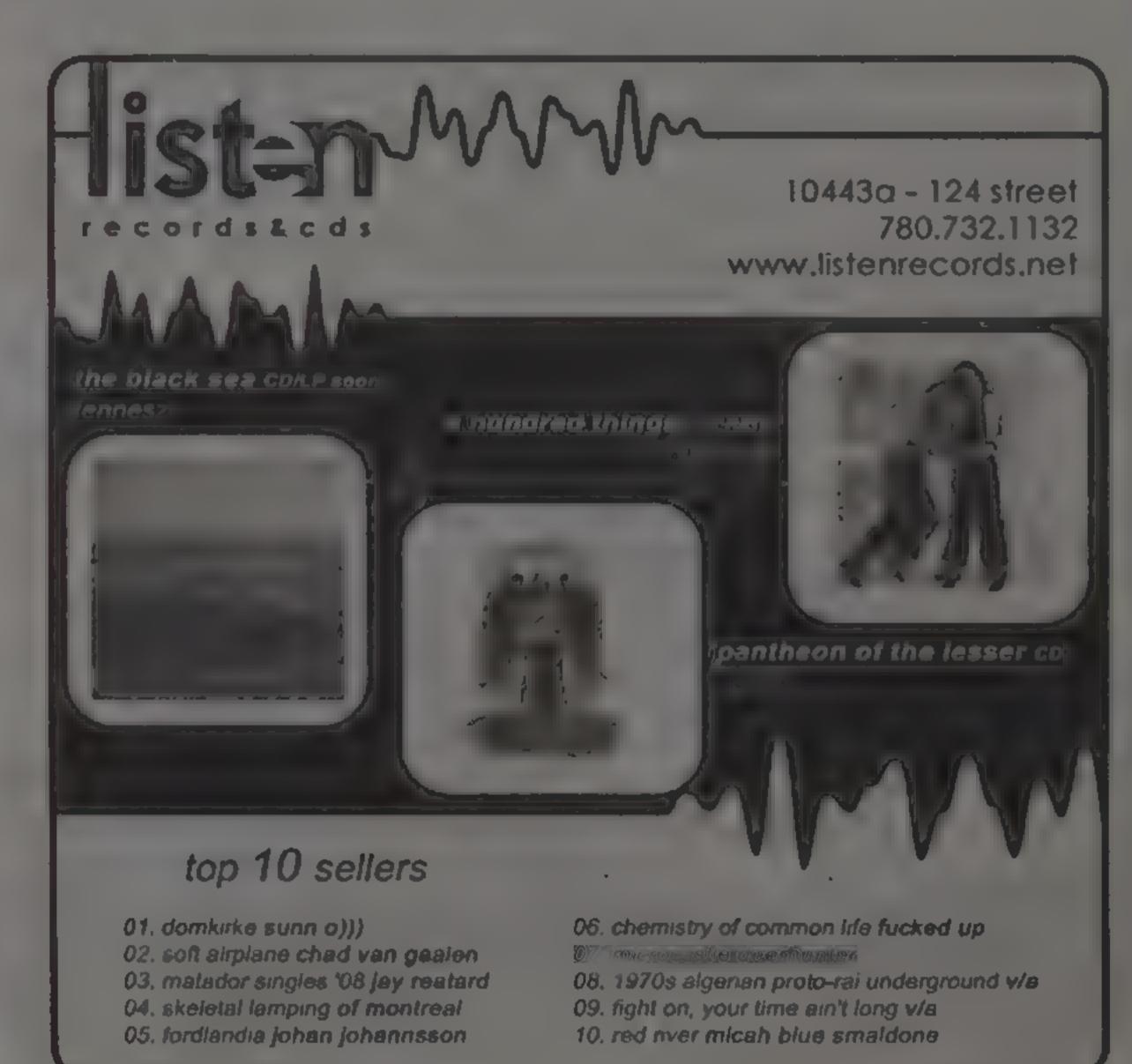
Sebastien Grainger & Mountains, Sebastien Grainger & The Mountains (Saddle Creek)



While former partner in crime lesse F Keeler decided to dip into the dance side of DFA79, Sebastien Grainger leaves pretty much all of

his darker, messier past behind and dives headlong into a record heavily indebted to mid-'90s alternarock. Not that that's a bad thing: Grainger has an ear for soaring pop-rock melody, and combined with some occasional guitar virtuosity and intricate, crashing drums, recalls a lot of the Foo Fighters finest work. There isn't a lot here that manages to get much deeper than catchy rock—"deeper" was never exactly one of Grainger's strengthsbut there are far worse things to blare from a car with the windows down —DAVID BERRY / david@vueweekly.com





ickelback, Dark Horse (EMI) I 1 e saw Nickelback opening up for moderately successful Canadian



band. I watched the group's set before announcing, "This band is going nowhere!" Well, I was obviously wrong and nothing I can say

ere will change the minds of the throngs who are already eating this new album up. In light of that, I tried to give it a chance—until I found this gem of a lyric on the opening track: -you're so much cooler when you never pull it out / 'Cause you look so much cuter with something in your mouth." Maybe these guys just think it's hilarious to pepper their songs with lines that give the impression of a serious, burning lack of respect for women, but they sure do come across ighty hateful. But regardless of the rical content, the songs are still perect concoctions of generic riffs cut ght from the pavement in the middle the road. -EDEN MUNRO / eden@vueweekly.com

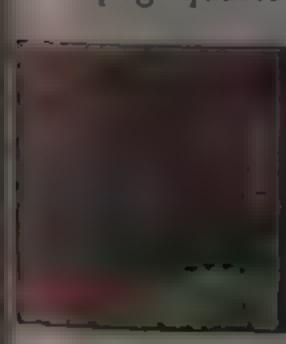
Various Artists, Songs From the Ave (Six Shooter) This is the power of music right here, Captain Tractor's Scott Peters put this project together



featuring a seleclocal tion of musicians who call the Norwood area home. The result is a disc full of songs where writers

respond to their environment, be it in stories they've heard or personal experience, and even in reactions to the opinions that others hold regarding Alberta Ave. The package is nice, featuring photos, lyrics and bios, as well as a few words from each songwere about their contribution, and it's the theme that ties this album together—even if the sound covers everything from quiet folk (Terry Morrison's "1942") to some sweet instrumental lounge-lizard jazz (the White Cats' "One Smooth Coffee"), he songs are all connected by an appreciation for the things that make Alberta Ave home for these musicians. — EDEN MUNRO / eden@vneweekly.com

The Waking Eyes, Holding on to Whatever it Is (Warner) This Winnipeg quartet can occasionally



complicate banal take on indie rock—there's a taste of downright shredding on "Get Me to the Doctor"---but even those few gains

are more or less wiped out by song-Writing duo Matt Peters and Rusty Matyas' tin ear for lyrics. The disc is stuffed with some of the most awkward phrasings ever put to a lyric sheet, and not really helped by the dime-a-dozen, nasally vocals. They're not entirely inept with a dancey shufhe when the mood strikes, but this is nonestly little more than one more tep into indie's inevitable decline into he boring background music of rock adio. I wonder who'll be the indie ickelback? -DAVID BERRY / david@vee-Moszi A com



Cheap Trick, At Budokan (Epic) Originally released: 1978 When Illinois rock 'n' roll band Cheap Trick set up in Japan for two nights in 1978 at the Nippon Budokan, recording the shows, the resulting live album proceeded to launch the band into the stars.

The record that made it to turntables everywhere wasn't exactly a pho-

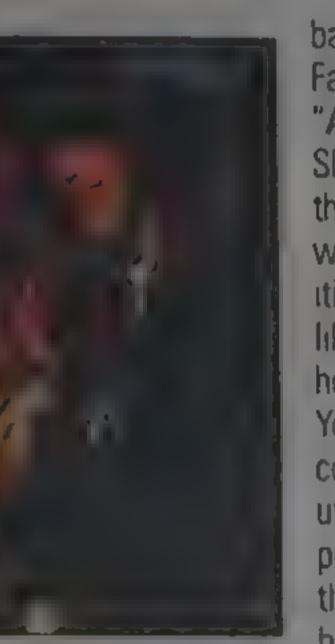
tographically exact historical document, though; At Budokan is a single record consisting of 10 songs, that come more or less in the order that the band pulled them out on stage, but with a considerable number of the in-between tracks cut loose.

Budokan is not an authentic concert experience, but neither is 1998's two-CD At Budokan: The Complete Concert, which collects another nine tracks for a representation of the full setlist while still drawing performances from both nights. There's also a recent, 30th anniversary box set packaging The Complete Concert with another disc featuring the complete performance of the band's April 28 Budokan show, but even that is just an audio document of that particular show.

The concert experience involves so many other variables, from the venue's acoustics to the people standing next to you--not to mention that available time on a vinyl record is considerably less than on a single CD so songs must necessarily be left out—that there is simply no way to cage the complex feelings and generate the same feelings on a recording of a show, no matter how closely it captures or approximates the actual setlist played.

There's an art to constructing a socalled "live" album, though, and At Budokan is a prime example of what can be done with the format.

The nine-minute, hypnotic "Need Your Love" is an ideal closer for the first side of the original vinyl release, practically exhausting the listener with singer Robin Zander's whispered cry of "Need your love, need your love, need your love, need your love / Fell apart, broke my heart, need your love, need your love,"



Likewise, the band's cover of Fats Domino's "Ain't That a Shame" opens the second side with style, revisiting the trancelike neighbourhood of "Need Your Love" for a couple of minutes before the breaks through again, beginning a trio of songs that

pack some serious weight into their hook-filled riffing, with "I Want You to Want Me" flowing incredibly naturally into "Surrender," a pop song that suggests that the world just might be a little more complicated than the kids might believe (and also implying that maybe mom and dad aren't so bad after all).

But that trio of songs would never have existed had the band released a multi-disc recording of the actual show, where "Ain't That a Shame" was the penultimate song and "Surrender" came before "I Want You to Want Me," with an additional four songs separating the two

What Cheap Trick did with the release was to treat it like an album instead of a concert, planning for maximum impact At Budokan might not be historically accurate, but it's arranged to draw on the band's strengths rather than simply trying to take what works in one form—the concert arena—and shift it over to another—the recorded medium. v





WHITEY HOUSTON quickspins@vueweekly.com

THE BRONX THE BRONX

Hard-hittin' rock lords Like Blue Cheer in dust-up with Four drunk lke Turners

THE SERVICE INDUSTRY KEEP THE BABIES WASAN

Bad photoshop skills Good social commentary Sounds great, looks like crap

HE DANKS SAMPLES COLLAGEN ROCK

Skilled kids can rock out Straight up indie rock classics But, can they blow glass?

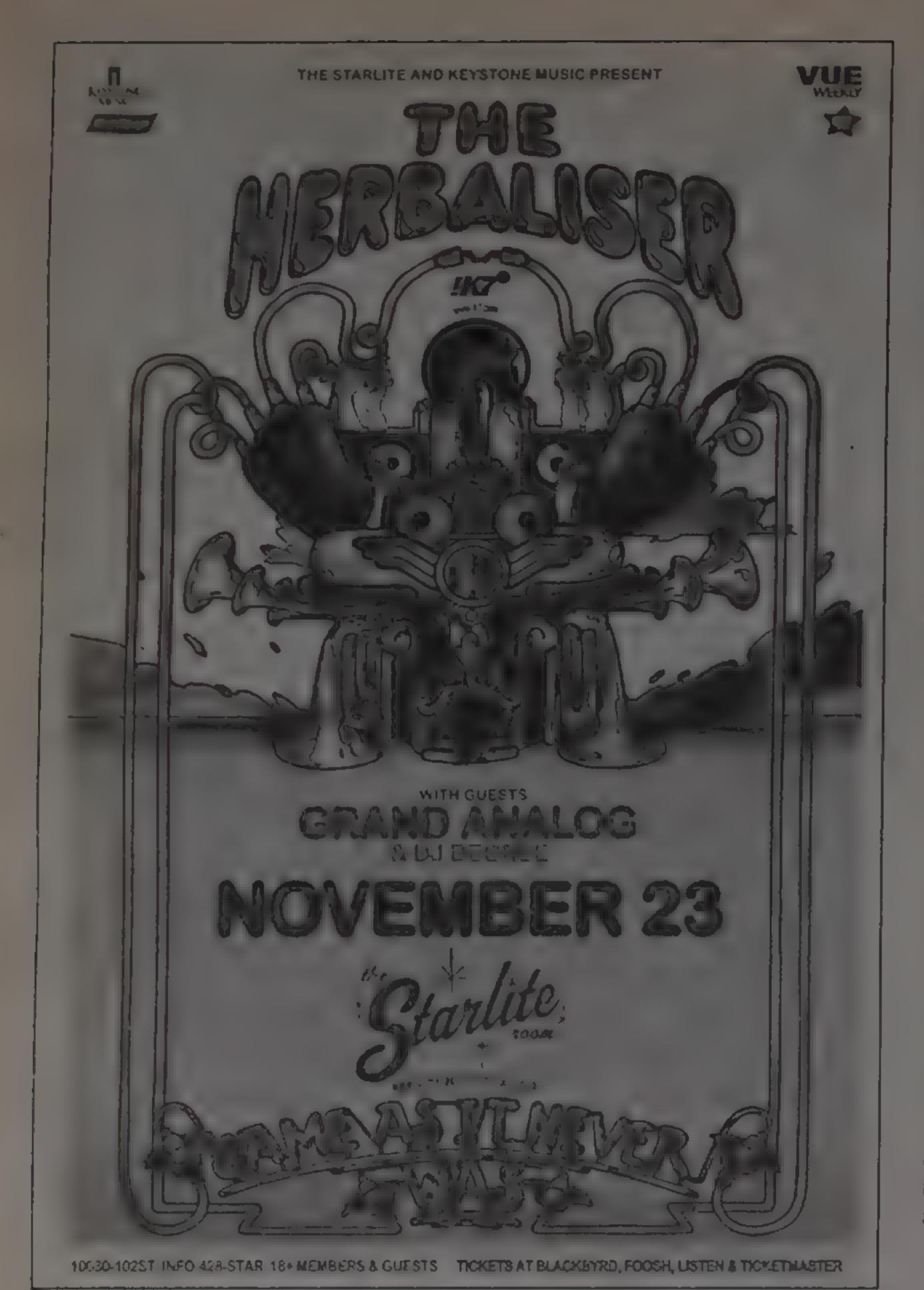
MPALL JOOKADOX Reverb tank freakouts! Psych-rock doesn't get better Take tab, float away

DAVID ARCHULFIA DAVID ARCHULETA

Idol cutie-pie Dad made stink on TV Back to mall job soon!

THESTAN MIGHTS MARRIPAR

Soft-synth tweakage on Georgio Moroder tip Sans hot thick moustache



Picking up the pieces

Cameron Latimer puts Fallen Apart together

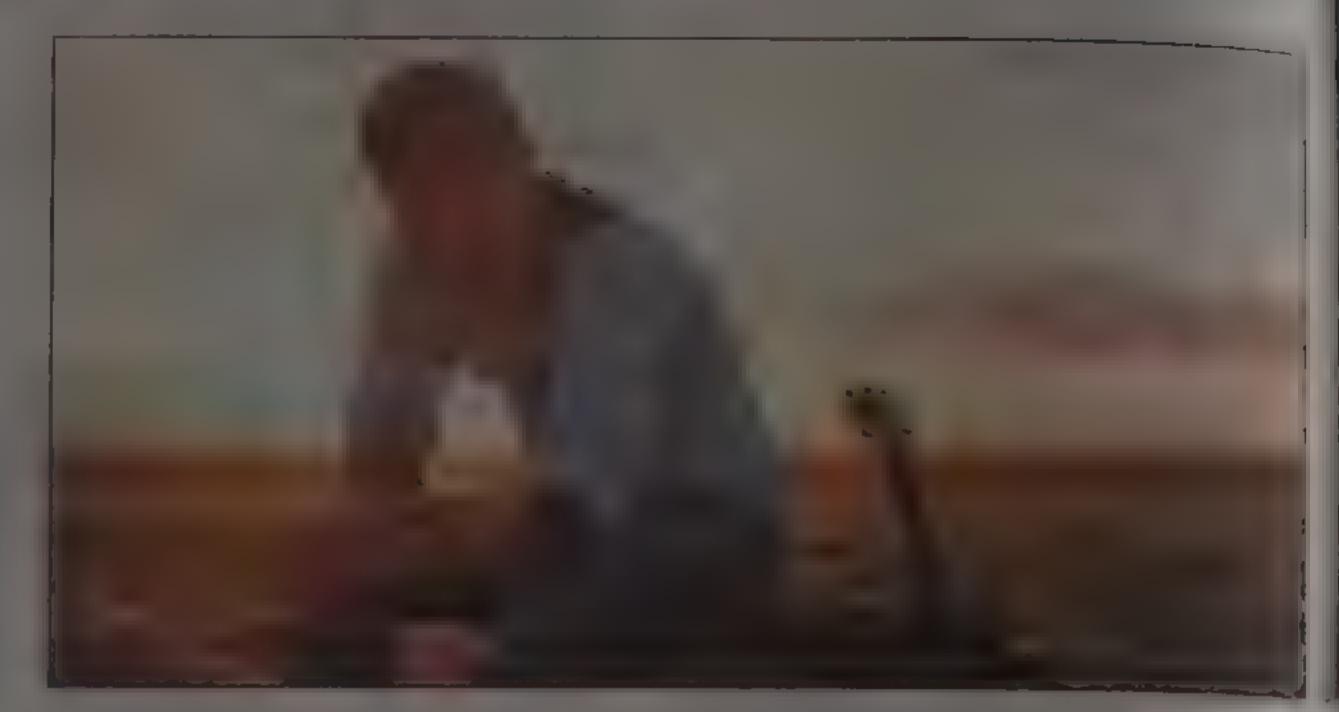
EDEN MUNRO / aden@vueweakly.com

h, God, that was a terrible show," Cameron Latimer laughs over the phone, recalling a gig he played at the old Sidetrack Café a couple of years ago. "That night I got off stage and I was pissed off. We had hired this drummer from Winnipeg because our drummer bailed at the last minute for that tour, so he drove out there on his motorbike and met us. He was a great guy and he was a good drummer and everything, but he just didn't know my stuff, and my bass player was my roommate and he didn't know my stuff very well either. That was a gong show."

It's true: sometimes the best-laid plans just collapse right out from under you. West Coast country crooner Latimer knows that well, from his experience on the road and his efforts to get his debut solo record finished and onto the street.

"I've been working on it for ages," he sighs. "I made a whole other album. There's a song on the new record called 'Gin Train,' and my last record was gonna be called Gin Train and it was gonna be the single. I made the whole album, I finished the album, it was mastered and all that."

What happened next was a disap-





pointment for Latimer. He explains that some people had gotten involved with the album, helping him to pay for it simply because they wanted to. Unfortunately, no contracts were signed in the beginning, and when it came time to write something up the process dissolved into an ugly mess, so Latimer made a hard choice and walked away from the whole thing.

WHEN PLANS DO GO awry, sometimes all you can do is cut your losses and move on. So as Latimer left his album behind, taking just three of the song with him, he admitted to himself that he wasn't entirely happy with the record anyway and set his mind to writing and recording Fallen Apart, the album that he was convinced that he could make

"The first one was a whole bunch of different people and we tracked [all the instruments individually], and then the new album, it was recorded live with a totally different band," he recalls. "I final ly learned over the years that tracking a record kind of takes the soul out of 't." v

FRE ASTROLOGY FRE ASTROLOGY Freewill@vueweekly.com

ARIES (MAR 21 - APR 19)

Fifty-five percent of Americans not only believe in guardian angels, but testify that they have been actively aided by the intervention of those divine helpers. Commenting on the results, one religious expert said that "Americans live in an enchanted world." The 55 per cent figure may rise even higher in the coming weeks. A majority of Aries all over the planet, regardless of their religious orientation, could have a mystical experience that will spook and delight them. If you're one of the chosen ones, don't get fixated on or distracted by the sheer amazement of the visitation. Make sure you're alert for its eminently practical guidance

TAURUS (APR 20 - MAY 20)

You've been hiding a part of yourself from your conscious awareness. That's why I'm going to ask you to take off the mask you wear when you're alone with yourself. You might be surprised when you actually gaze upon your secret face. But I believe it will ultimately prove to be an intriguing breakthrough that will give you good ideas about how to share yourself more completely

GEMINI (MAY 21 - JUN 20)

A year ago, I had a vision that your experiences in 2008 would boost your heart's smarts—maybe not up to the same level as your head's intelligence, but much closer than before. I predicted you'd have a growing ability to master your own moods and emotions, and speculated on how that would in turn

increase your understanding of why people do the things they do. So if, during these last 11 months, you've been taking advantage of the potentials I named back then, you have undoubtedly developed impressive new skills in the art of intimate relationships. If for any reason this hasn't happened yet, start playing catch-up immediately.

CANCER (JUN 21 - JUL 22)

Activist and author Naomi Klein tells a story about the time she traveled to Australia at the request of Aboriginal elders. They wanted her to know about their struggle to prevent white people from dumping radioactive wastes on their land. Her hosts brought her to their precious wilderness, where they camped under the stars. They showed her "secret sources of fresh water, plants used for bush medicines, hidden eucalyptus-lined rivers where the kangaroos come to drink." After three days, Klein grew restless. When were they going to get down to business and show her the despoiled places? "Before you can fight," one elder told her, "you have to know what you are fighting for." That's good advice, Cancerian. I suggest you immerse yourself in the beauty you'll be serving and stewarding in the future.

LEO (JUL 23 - AUG 22)

The Mystic Astrology Wizard says: close one of your eyes. Tap your forehead three times with the palm of your left hand. Think of a sexy image. Lick your lips and whisper the words "Love Whisperer." Insert your middle finger in the "Delight-O-Meter" slot. Keep your finger there until the "Passion Lamp" turns on. Flash. Flash. Flash. Thank you. Your evaluation appears below. Your libido has been a bit off-course, semi-absorbed in unfruitful or irrelevant distractions. But now it's realigning itself with

the central dream themes of your life. Prepare to experience a truer juiciness.

VIRGO (AUG 23 - SEP 22)

I suggest you meditate on the theme of exile. Here are some questions to get you started. 1) Have you ever been shunned by people you care about? 2) Do you know what it's like to unwillingly leave a place that has made you feel safe and secure? 3) Can you remember the desolation that came over you when you found yourself wandering in the middle of nowhere? 4) Has it been a challenge to connect with your tribe or be at peace in the land that makes you feel at home in the world? Whatever your exile is, Virgo, the coming weeks will be an excellent time to figure out how to heal it.

LIBRA (SEP 23 - OCT 22)

"Dear Rob: In the past I've thought of balance as the ability to move between extremes without falling down. I pride myself on being a Weeble-Wobbler, the toy that always swings back up when you try to tip it over. But lately I'm wondering if I should expand my concept of what we Libras do. I have fantasies of experimenting with a balance that more closely resembles walking on a railroad track. I could dip a foot here and there, first this side then that, just for fun, and still remain on the track. Maybe in time I could even dance on the rail. Your thoughts? —Libra in Expansion Mode." Dear Expander: The coming weeks would be a great time, astrologically speaking, to try the experiment you described.

SCORPIO (OCT 23 - NOV 21)

It's a ripe time to work on fixing any neurosis that chronically disrupts your economic karma. Can you afford sessions with a psychotherapist who'll help you improve your

relationship with money? Just in case you can't, I'll offer two exercises that might propel you toward financial self-healing. 1) Twice a day for five minutes, visualize yourself immersed in a joyous and meaningful experience that would be made possible by a more abundant flow of money into your life. 2) Think of three generous acts you want to carry out, three blessings you want to bestow, or three uplifting messages you want to deliver to deserving people.

SAGITTARIUS (NOV 22 - DEC 21)

In her book *One Continuous Mistake*, Gail Sher provides excellent advice for people who want to be writers. I'm offering it to you for your all-purpose use as you enter the Reinvent Yourself phase of your astrological cycle. The drive for perfection can be a distraction, Sher says. What's more useful is to be brave and free enough to experiment with possibilities that may or may not pan out. Don't think yourself into a corner, agonizing about where to begin. Simply dive in and get to work, trusting that the agitation you churn up will show you what works. Exult in the revelations provided by the trial-and-error approach!

CAPRICORN (DEC 22 - JAN 19)

Long-time conservative writer Christopher Buckley, son of rightwing icon William F Buckley, voted for Obama. Though he was once a speech-writer for John McCain, a man he admired, Buckley was aghast at how the presidential campaign unfolded. "I didn't leave the Republican Party," he said. "The Republican Party left me." I urge you to be alert for a comparable development in your own life, Capricorn. A group whose ideals you have held dear may be changing right in front of your

eyes. Or perhaps a movement you've been part of has veered off course from the principles that drew you to it.

AQUARIUS (JAN 20 - FEB 18)

"Never keep up with the Joneses," coun selled author Quentin Crisp. "Drag them down to your level. It's cheaper." But I don't recommend that approach, Aquarius. To do so would be as big a waste of your energy as trying to match the consumerist folly of the Joneses. The same holds true about any situation in which you're tempted to compete for status with people whose values aren't very deep: It's crazy to get obsessed with wanting to either be like them or to drag them down. This advice is especially important now, when you're more susceptible than usual to the dumbed-down influences of peer pressure. Try to carve out an independent path without indulging in envy. hatred, or superiority.

PISCES (FEB 19 - MAR 20)

Do you have a negative opinion of clouds? Are you inclined to regard them as symbols of gloom or malaise, interruptions in what you wish would always be clear blue sky? It so, I'll ask you to revise your view. Consider the fact that in Chinese mythology, there are xiangyun, or "lucky clouds" that are harbingers of great blessings. Deities may even ride on them for pleasure. Among the Zuni Indians, the monster known as the Cloud Eater was feared because he devoured clouds that might bring replenishing falls And modern meteorologists know that, white, fluffy cumulus clouds are signs that fair weather is on the way. Armed with these ideas, Pisces, go out in search of your own personal lucky clouds. They're your metaphors of the week. v

SUN NOV 23 (8 PM)
ERIC BIBB
WITH AFRICAN GUITAR SUMMIT
WINSPEAR CENTRE, \$16 - \$32

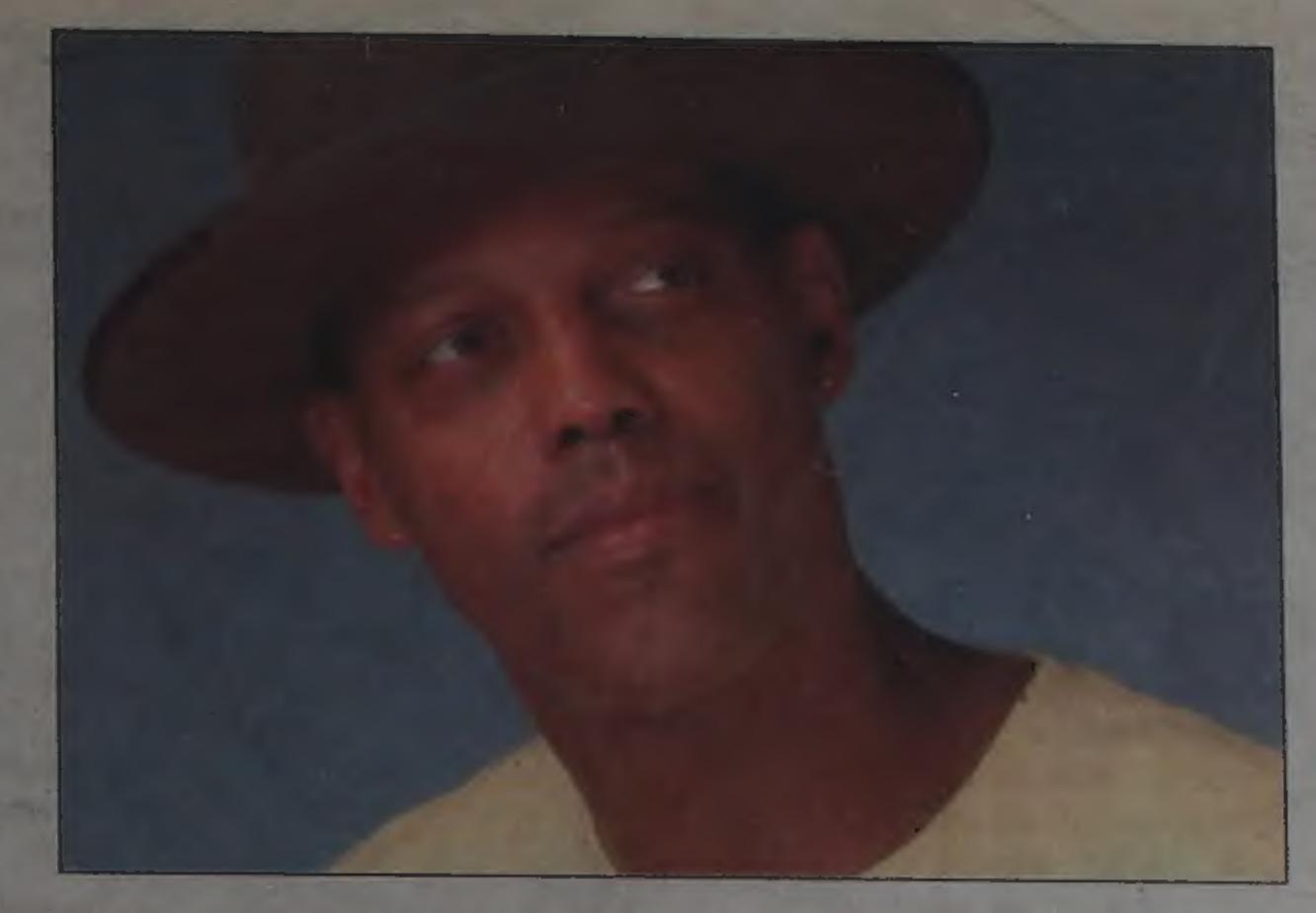
Hope was a word that we heard a lot of during the run for the US presidency. It's a word that many of us want to see mani-

fest into a guiding principal.

If the story of American bluesman Eric Bibb's life were a novel, you'd be able to ay that it has hope as its theme. It's just a state of mind that he gravitates towards.

"When I heard Obama's acceptance speech, it really resonated. He just seems to be the kind of person whose whole existence is a testament to hope and a vision of something new and better—and moved on from the history of prejudice and ignorance that's plagued everybody," Bibb says "I grew up in a household that really flagged those ideals, and I think that comes through in the music that I make and the songs I choose to sing."

Bibb grew up during the height of the



most hopeful generation of recent memory—the '60s. Born in New York and into a musical family, Bibb was surrounded by that era's legendary figures, from Bob Dylan to Bill Lee (father of director Spike) to Pete Seeger.

When he was old enough to travel, Bibb lit off for Europe and eventually found his way to Sweden. There he found the kind of optimism he felt growing up and stayed for a decade.

"We returned to New York and lived"

there for five years, and realized that I preferred the kind of environment that I had left," he explains. "So I went back to Sweden and lived there for another bunch of years before moving on to England."

After being in Europe for so long now, there are also more practical reasons for living across the pond, of course, like the ease of travelling to audiences throughout the continent and farther south to Australia. But given that his style of music, from his pre-war blues to his rousing spirituals, is deeply rooted in America's cultural past, he still returns to the US both to visit family and work.

While he is currently touring with his March release Get On Board, Bibb has already started laying down tracks for his next album (tentatively called Booker's Guitar and Other True Stories), and his recording engineer found a rather unique venue in an old, 19th century general store in Century City, Ohio for the process.

"All of the things that were originally in the store had been maintained and are still on the shelves—it was a very cool setting," he says. "It's an appropriate set-

ting because a lot of the material is inspired by pre-war blues; also acoustically it was the right environment.

"It's got a stamped tin ceiling, wooden floors, a lot of wood—just a very musical room. So it's a forest of mics in the middle of all this vintage stuff."

elled Bibb strumming his guitar for an appreciative audience of foot-stompers and hand-clappers, enjoying a moment away from the toil of the land. It's not difficult, because even these days, reviews of his albums and shows tend to call his work uplifting. A review of a show, with Ruthie Foster, in Anchorage last week said that the two musicians wiped the slate of contempt and doom, that there wasn't a cynic left in the audience.

"Hopefully I've been able to put music out that makes them feel connected to something bigger than just that moment I just want to kind of energize myself and the audience," Bibb says. "It's always been a little bit more, or a lot more, than just entertainment. It's been a whole life statement."

EVENTS WEEKLY

FAX YOUR FREE LISTINGS TO 780.425.2889.
OR E-MAIL GLENYS AT
LISTINGS & VUEWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

ALBERT St. Albert Legion, 6 Tache Street, St Albert, 780 418.5730 • General meeting featuring speaker Daryl McLeod • Mon, Nov 24 (1:30pm)

AWA 12-STEP SUPPORT GROUP Braeside
Presbyterian Church basement, N. door, 6 Bernard Dr.,
Bishop St., Sir Winston Churchilf Ave, St. Albert • For
adult children of alcoholic and dysfunctional families •
Meet Mondays including holidays (7:30pm)

AFRICAN CANADIAN PROFESSIONAL NETWORKING SOCIETY OF ALBERTA Italian

Centre, 14230-133 Ave • Business forum and gala featuring speaker George Dei, live entertainment and dance • Sat, Nov 22 (6pm) • \$50 (incl. dinner) at TIX on the Square

101 St. 780 479 1999 • Basketball; Mon (5-7pm) • Healing Circle; Mon (6-8pm) • Boxing; Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball; Tue (6-8pm) • Sewing Circle; Tue (6-8pm) • Beadwork Class; Wed (6-8pm) • Civile; Tue (6-8pm) • Hip-Hop Class; every Thu (5-7pm) • Cree Class; Thu (6-8pm) • Elders and Residency, Fri (all day) • Safe Using and Harm Reduction; last Fri each month (11am-12pm) • Tobacco Reduction; every Fri (1-2pm) • Drop-in Night, Fri (6-8pm)

CELEBRATION OF THE 30TH ANNIVERSARY OF THE SOCIAL SCIENCES AND HUMANITIES RESEARCH COUNCIL (SSHRC) Education North, 87 Are, hetween 114 and 112 St, 4th Fl Lounge, U of A, 780 492 8885 • Panel discussion on how the participants research has benefited the wider Edmonton, Alberta, and Canadian society. Featuring U of A SSHRC-funded researchers from different disciplines • West, Nov 26 (3.15-4.30 pm) • Free

CHESS Edmonton Chess Club and Society of Alberta Chess Knights, 780 474.2318 • Learn to play chess; opportunities for all ages including classes, school programs and roumaments • roymochessnuts@shaw.ca

Canadian Seniors Association 9111-110 Ave,
780 988 4144, www.clubdusoliel.com • Sat. Nov 22
tiree Foxtrot lessons 8-9pm; Dance 9pm-1am) • \$8
(member)/\$13 (quest)

CONFLICT, CHILDREN AND YOUTH Crowne Plaza (Chateau Lacombe), 10111 Bellamy Hill, www.river-community.ca/dallaire • An Evening with Romeo Dallaire, presented by the River Community Church • Thu, Nov 27 • \$30 (adv only) 780,461.6261; fundraiser to support local refugee serving agencies partnering between Edmonton and Zambia

Containing the Control of the Containing the Control of the Containing the Contai

* Meating featuring presentation by Dr. Margo J.

Pybus on Bat Facts and Much More • Fri, Nov 21 (7pm)

10025-102A Ave. 780:702:511.7 • Fri (noon 1pm) • raughn@sewardconsulting.com

VIEW AS REPLECTED IN ART TELUS Centre Theatre,

87 Ave. 111 St. U of A • Free lecture by Maxwell
Heam, part of the exhibition Brilliant Strokes: Chinase
Paintings • Tue, Nov 25 (5:30pm) • RSVP to muse-

ums@ualberta.ca or 780.492.5834.

FAMOUS FIVE LUNCHEON SERIES 780.414.1663, www.edmontonandareafamous5society.ca • Celebrating Women in Leadership: Past Present, Future with Wendy Schneider, speaking on Women in Agriculture • Nov 20 (11:30am) • \$55

Shaw Conference Centre • For anyone in the landscape, greenhouse, nursery, garden industry featuring speakers and exhibitors • Nov 20-21 • Into at www.greenindustryshow.com

Community Hall, 10860-57 Ave, 780.469.9776/780.
452.6224 • Featuring presentations, speakers, workshops, outings, and competitions. All levels of photographers welcome • Meet the 2nd and 4th Thu each month; Sept-May (8pm); Dec has only the one meeting on the 2nd Thu • www.imagesab.com

MARKET APPETITET Grant MacEwan College, City Centre Campus, Rm 7-218 Governor's Boardroom, www.edmonton.unac.org • Jim Gurnett will speak on how immigration will affect the lives of all Canadians more in the decades ahead; presented by the United Nations Association in Canada (Edmonton Branch) • Thu, Nov 27 (7-9pm)

A LOOK BEHIND AND BEYOND ON Alumni Hall, Faculty of Law, U of A, 780.492.5674 • Free lecture by U.S. Ambassador David Wilkins Examines the State of the U.S-Canada Relationship • Mon, Dec 1 (10-11am)

LUNCH BY THE BOOKS Stanley Milner Library, 7 Sir Winston Churchill Sq. Main Fl.

www.arts.ualberta.ca/lunchbythebooks • The Current Financial Crisis: A discussion about the causes and effects of the ongoing financial crisis • Thu, Nov 27 (12:05-12:50pm) • Free

Buddhist Meditation Society: 11403-101 St,
780.479.0014, www.gadensamtenling.org; Kushok
Lobsang Dhamchoe; beginner Tue (7pm); intermediate
Wed (7pm); adv. Sun (11am-1pm) • Brahma Kumaris
World Spiritual Organization, 208, 10132-105 St,
780.425.1050, www.bkwsu.org; Raja Yoga Meditation
• Meditation and Buddhist practices 10502-70
Ave, 780.633.6157, www.karmatashiling.ca; with
Tibetan tradition Lama Ani Kunsang. Beginners welcome, instruction available; Wed (7pm); free

A. Milner Library Theatre • Film screening • Thu, Nov 20 (7pm) • Free

of A Tory Lecture Bldg, Saskatchawan Dr. 113 St •
Andrew Weaver, author Keeping Our Cool: Canada in a
Warming World • Wed, Nov 26 (7-9pm) • Free

SENIORS ON SAFARI Stanley A. Milner Library, 780.496.7000 • Featuring speakers Sylvia Krogh and Dorothy Keeler • Nov 20 (7pm)

SOCIAL JUSTICE MOVIE NIGHTS Ukrainian Centre, 11018-97 St • Presenting the film Canada's Culture of War-Whither the International Decade for the Culture of Peace? • Fri, Nov 21 (7:30pm). • Free

THOUGHTFUL TUESDAY DOCUMENTARY Steeps
Tea Lounge College Plaza, 11116-82 Ave, 11116-82 Ave
Film/documentary series featuring What Would
Jesus Buy? • Tue, Nov 25 (7pm) • Free

SUGAR SWING DANCE CLUB Orange Hall, 10335-84 Ave. 780 004.7572 www.sugarswing.com • Jitterbug Swing Dance • Nov 22 (beginner lesson 8pm, dance 9pm-12am)

Club: Chamber of Commerce, 600, 9990 Jasper Ave. 780.459.5206; Thu (6pm) • MacEwart Grant MacEwan College, Rm 7-297E, 10700-104 Ave. 780.633.3921; Fri (noon-1pm) • N*Ontors
Touchasters Club: Londonderry Public Library, www.norators.com; Wed (7-8 45pm) • Norwood
Touchasters Club: Kingsway Legion, 10425

Kingsway Ave, 780.456.3934, www.norwoodtoastmasters.org; Thu (8-10pm) • Power Speakers: Grant MacEwan Centre for the Arts, Rm 437, 10045-156 St, 780.459.0642; Wed (7-9pm) • Pursuers: Best Western Cedar Park Inn, 5116 Gateway Boulevard, 780.457.0808; Wed (7-9pm) • Chanticleur: Kingsway Rm, Millard Health Building, 131 Airport Rd,

780.498.4608/780.474.1138; Thu (7-8:30am) • **Upward Bound**: Rm 601 Norquest College 10215-108St,
780.488.4098/780.454.3720, adamsrk@telus.net, Wed
(7-8:30pm)

Ave, back alley entrance, www.edmontonbikes.ca • Discussion on routes, clothing, commuting, and readying your bicycle for the season • Thu, Nov 20 (7-9pm)

Westwood Unitarian Congregation, 11135-65 Ave •
Simplicity Death with speaker Elaine Roberts from the Memorial Society of Edmonton • Sun, Nov 30
(10:30am) • Free

WOMEN IN BLACK in front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat (10-11am) each month, stand in silence for a world without violence

WOMEN'S BRUNCH McDougall United Church, 10025-101 St, 780.428.1818 • Something for the Heart: When Enough is Enough—Saving Christmas: a conversation with Alice Major, Dr. Evangeline Rand, and Lise Storgaard • Sat, Nov 29 (11:30am-1:30pm) • \$8, Pre-register by Nov 24

QUEER USTINGS

AFFIRM SUNNYBROOK-RED DEER Sunnybrook
United Church, Red Deer, 403.347.6073 • Affirm welcome LGBTQ people and their friends, family, and allies
meet the 2nd Tue (7pm) each month

780 423.5014, www.bootsbar.ca • 2nd Thu: Illusions
Social Club • 3rd Wed: Edmonton O Society • 2nd Tue:
Edmonton Rainbow Business Association • Every Fri.
Philosophy Café • Fri and Sat DJ SeXXXy Sean 10-3 •
Long Weekend Sundays feature the Stardust Lounge
with Miss Bianca and Vanity Fair

BUDDYS NITE CLUB 117258 Jasper Ave,
780.488.7736 • Open nightly 9pm-3am, Fri 8-3pm •
Sun: Rotating drag shows with Mz Bianca and Mz
Vanity Fair in The Stardust Lounge and GoDiva and
Donnatella NE1 in The GoDonna Show, DJ
WestCoastBabyDaddy • Mon: Amateur strip contest
with Mia Fellow, midnight, DJ WestCoastBabyDaddy •
Tue: Free pool and tourney, DJ Arrowchaser • Wed:
Hump day with DJ Sexory Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ
WestCoastBabyDaddy • Fri: We made 'em famous!
DJ Eddy Toonflash, come early to avoid lineup, no
cover before 10pm • Sat: Undie night for men only,
free pool and tourney, DJ Arrowchaser

ests meet the 2nd Sun (2.30pm) of most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month, email edmontonpt@yahoo.ca, www.primetimersww.org/edmonton

day festival covering a huge array and virtually all disciplines of arts and queer culture • Until Nov 22

monton ca • Women's Drop-In Recreational
Badminton; Oliver School Gym, 10227-118
St,780.465.3620; Wed (6-7:30pm) • Bootcamp;
Lymwood Elementary School at 15451-84 Ave; Mon (7-8:15pm); bootcamp@neamedmonton.ca • Sowling:
Gateway Lanes, 100, 3414 Gateway Bivd; Sat (5-7pm);
bowling@teamedmonton.ca • Curling: Mon (7:15-9:15pm); Granite Curling Club; 780.463.5942 •

Running: Sun, Tue, Thu; running@teamedmonton.ca • Swimming: NAIT pool, 11762-106 St; Tue (8-9pm), Thu (7:30-8:30pm); swimming@teamedmonton.ca • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A (8-10pm); Thu intermediate Amiskiwaciy Academy, 101 Airport Road (8-10pm); recvolleyball@teamedmonton.ca; volleyball@teamedmonton.ca; volleyball@teamedmonton.ca • YOGA (Hatha): Free Yoga, every Sun (2-3:30pm); Korezone Fitness, 203, 10575-115 St.; yoga@teamedmonton.ca

ILLUSIONS SOCIAL CLUB Boots, 10242-106 St, 780.387.3343 • Crossdressers, transsexuals, friends and supporters meet 2nd Thu each month http://groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight ailies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

KOREZONE FITNESS 203, 10575-115 St • **LIVING POSITIVE** 404, 10408-124 St, www.edmlivingpositive.ca, 1.877.975.9448/780.488.5768, • Providing confidential peer support to people living with HIV • Tue (7-9pm): Support group • Daily drop-in, peer counselling

Jean, Rm 3-18, 780.490.7332 • Program for HiV-AIDΩS prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat (9am-5pm) each month • Free (member)/\$10 (membership) • Pre-register

making waves swimming club www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue. Thu

PFLAG Pride Centre, 9540-111 Ave • A support group for parents and friends of lesbian, gay, bisexual, transgender and queer people • Meet the 1st Wed each month September-June (7-9pm); T. Ruby 780.436.1998 (after 6pm); E. edmontonab@pflagcanada.ca

PLAY NIGHTCLUB 10220-103 St, www.playnightclub.ca • Open Thu, Fri, Sat • The first bar for the queer community to open in a decade with DJs Alexx Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON 95/10-1111 Ave. 780.488.3234, www.pridecentreofedmonton.org = Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu (2-4pm) . CA: Every Thu (7pm) Suit Up and Show Up: AA big book study group meet every Sat (noon) . Youth Understanding Youth. Youth up to 25 years, support and social group meet every Sat (7-9pm); yuy@shaw.ca . Womonspace: Board meeting 1st Sun each month (10:30am-12:30pm) . Trans Education/Support Group: Meet the 1st and 3rd Sun (2-4pm) of each month; www.albertatrans.org . Men Talking with Pride: Every Sun (7pm); facilitator. Rob Wells robwells780@hotmail.com . HIV Support Group: Meet the 2nd Mon of each month (7pm) . Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance; Support meeting the 2nd Tue each month (7:30pm) . Transgender, Transsexual, Intersex and Questioning. Education, advocacy and support for men, women and youth: PFLAG Edmonton: Meet the 1st Wed each month (7pm) . Free short-term, solution-focused drop-in counseling; every Wed (7-10pm) . YouthSpace: drop-in for LGBTO for youth up to 25; Tue-Sat (3-7pm)

123 St, 780.482.1587, www.rwuc.org • Soul OUTing: an LG8T-focused alternative worship • 3rd Sun each month (7pm); worship Sun (10.30am); people of all sexual orientations welcome. A LG8T monthly book club and a bi-monthly film night. Info email jravenscroft@rwuc.org

780 436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMONSPACE 780 482 1794

www.womonspace ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Organized monthly activities from dances, games nites, golf tournament, etc. Monthly newsletter and reduced rates included with membership. Confidentiality assured

1

WOODYS 11723 Jasper Ave, 780.488.6557 • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

Old Strathcona Performing Arts Centre, 8426
Gateway Blvd, www.royalbison.ca • Featuring local
and original objects d'art, culture or practicality •
Nov 29-30 (10am-5pm) • \$2

THE BIG WILD CELEBRATION Mountain Equipment Co-op, 12328-102 Ave, 780.432.0967, www.TheBigWild.org • Celebrating Albertans who have dedicated their wilderness adventures to the Big Wild • Free • Mon, Nov 24 (7-9pm)

Centre, 11113-113 St • Edmonton Immigrant Services
Association present a fundraising dinner • Fri, Nov 21
(6:30pm) • \$40 each at TIX on the Square

DANCING FOR THE KIDS Shaw Conference Centre • Celebrities are teamed with professional dance instructors to struct their stuff in a ballroom dance demonstration in support of the Kids with Cancer Society • Nov 25 • Info at www.dancingforthekids.com

FAVA 2BITS ANNIVERSARY SCREENING EVENT Metro Cinema, Citadel Theatre, 9828-101A Ave, 780.429.1671, www.fava.ca • Celebrating the old by showcasing the new • Thu, Nov 20 (6:30pm) • Free (FAVA members/crew)/by donation (general public)

Jasper Ave • Featuring trees and festive decorations.

Proceeds go to the U of A Hospital for equipment, Nov 27-30 • Festival of Trees Luncheon; Fri, Nov 28 (11:30am-1:30pm) at Hall D, \$75 at TIX on the Square

GOING ONCE, GOING TWICE... Hellenic Community
Centre, 10450-116 St • Art auction presented by
Harcourt House Arts Centre and Visual Arts Alberta •
Sat, Nov 22 (6pm) • \$40 (adv)/\$45 (door)

9210-118 Ave, www.justchristmas.org • A fair trade global marketplace • Nov 21-22 (Fri 5:30-9pm, Sat 9:30am-4pm) • Free

EVENT Westwood Unitarian Congregation, 11135-65
Ave. 780.918.7890 • Silent auction and presentation about locally grown food. Bring your own plate and flatware • Sat, Nov 22 (5pm) • \$15 (adult)/\$5 (children under 12)

PROJECT PORCHLIGHT TransAlta Arts Barn,
403.767.9007 • A party with Captain Tractor, talking
about Project Porchlight and giving away energy efficient light bulbs • Sat, Nov 29 (live music 12pm,
speeches 12.45pm)

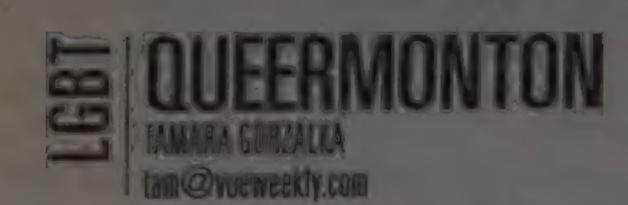
COMEDY

COMEDY FACTORY Gateway Entertainment Centre, 34th Ave., Calgary Trail • Thu (8:30pm); Sat (8pm and 10pm) • Bob Angeli; Nov 20-22 • Dennis Ross; Nov 27-29

comic strup Bourbon St, WEM, 780.483.5999, www.thecomicstrip.ca • Hit or Miss Mondays: Each Mon • Alternative Tuesdays: Each Tue • JR Brow; until Nov 23 • Claude Stuart; Nov 26-30

THE LAUGH SHOP 1105-6606 137 Ave, Londonderry Mall, 780.476.1010, www.thelaughshop.ca • Wed-Sat (8pm); Fn-Sat (8pm and 10.30pm) • Wed amateur night; 8pm • Peter Kelamis; Nov 20-22 • Joey Elias; Nov 27-23

Being exposed



I learned a valuable lesson this past weekend: apparently people don't like it when you write their name-first and last—in the same sentence as the words "rainbow butt plug." Said people will find a means of retribution eventually, even if it takes a year to come around.

I guess that was why I found myself looking down at the Loud & Queer audience from one of the co-host booths. We'll call the co-host Misty Farcourt, for I don't need to be on the wrong end of payback a second time. There I was, auctioning off a package of sex toys from the Adult Superstore. Misty would ask me a question about one of the gay porn DVDs in the package and I would give a

description to the audience. I saw more of the well-hung cast of Punks than I ever needed to see. In fact, I still see the package's packages in my dreams.

The gay variety show, now in its 17th year, kicked off this year's Exposure Queer Arts and Culture Festival. The cabaret was as successful as ever, with a cast including Jeff Haslam, Leona Brausen, Linda Grass and newcomer Antonio Bavaro. Highlights included a scene between a gay man (Bavaro) and a gay, talking pigeon (Haslam), spoken word performer TL Cowan offered up a fantastic piece about her first time, and the night ended with the Dr Suess-inspired Green Eggs and The stunner for me came from paralympic athlete Danielle Peers and her video, G.I.MP. Boot Camp. The satirical short film, created by Peers and Melissa Brittain, explores disability and able-bodiedness and what happens

when some people fall in between. Next up for the girls is a documentary about the Alberta Beef drag king troupe and I can't wait to check it out.

I was too busy this year to volunteer so I'll be going to this week's events only as a spectator. And you can be sure I'll be checking something out every night of the week. Exposure isn't so much about finding something you want to see, but narrowing your choice down from the numerous options available every night.

THERE ARE A TON of exciting events still to come before Exposure ends on Saturday. Loud & Queer gave a sneak peak of Alleged Depraved Individuals: Edmonton's queer scandal of '42. Writer Jocelyn Brown will be sharing the true story of a gay witch hunt in 1940s Edmonton. The event is happening at Boots and Saddles (10242 - 106 St) at 5 pm on Thursday, November 20.

Artist in residence at SNAP (10309 - 97) Ave), Anthea Black, will also be holding a meet and greet starting at 7 pm on November 21. SNAP is a multi-purpose, artist-run space in Edmonton with a fully functioning

print making studio, offering education programs and a full roster of exhibitions and workshops through the year. The gallery hopes to liaise with both artists and activists from the queer community

Black said that she didn't feel passionately connected to anything queer until she "realized that there is a whole network of queer artists across the country who are quite closely knit."

She added that a thriving queer arts community "opened up lot of possibilities in terms of artists' expression and ideas around sexuality."

While Black is finishing her four month residency at the gallery, she's hoping to get more queer youth involved in the arts. "Tour around, meet me, see that this is a queer positive space and use the materials here to work on art projects or activists projects," she says.

The last event I'm excited for is the gala that will once again be capping off Exposure. Saturday's "masqueerade ball," called Noir, will be held at the Starlite Room (10030 - 102 St). When asked to give a short description of the event, organizer Jennifer Alabiso explained it simply as the "best party ever!"

While she couldn't give me too many details about the hush-hush dance, she said that more than a dozen performance groups were slated for the evening. Some names that have leaked include musical group the Boyfriends and a new drag king troupe entitled The Sir Loins. Instead of a formal performance area, the artists will be interacting around the guests all night

Tickets are \$20 and available in advance and at the door.

Events like the No Pants Dance and the Loud & Queer Cabaret are wonderful reminders of the fun we can have celebrating as a community, outside of going to the gay bar. Play is totally awesome and all. but why are we still dancing underground to Madonna songs 25 years after we started? These shows and concerts are a celebration of the strengths and talents we have as a group and there's nothing more fulfilling than seeing what my brothers and sisters can do. Cheesy, I know. But it's hard not to wish that the Exposure Festival was all year round. v

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Drivers wanted: \$15+/hr, Wed (night). Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph/780-907-0570

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ARTIST TO ARTIST

Bullet Productions needs actors with good improv skills for ongoing plays. Good pay, no rehearsals and lots of fun. Contact Darcy 780-203-1712

Cast needed for short experimental film. No pay, shooting early December. For more info, contact: feon_cdc@hotmail.com

ADFA Edmonton Region invites entries for Stage Struck! One-Act Play Festival, March 6/7, 2009, Walterdale Playhouse. Previously produced or new works, 10-60 minutes. Deadline Nov 30. Details/registration, Mary-Ellen Perley, 780-481-3716 or mperley@shaw.ca

The Works Festival-Calls to Enter . Churchill Square 2009 Artisan Market and Food Street Vendors. Reduced rates if you apply by Feb. 15, 2009. Contact dawn@theworks.ab.ca for more info. Deadline: Apr. 15, 2009 . Churchill Square 2009 Street Stage. Deadline: Feb. 15, 2009 • 2011 sanihit Daudline: Aug. 25, 2009 . 2nd Annual Chalk Art Contest.

Prizes are awarded on Canada Day, base your entry on the 2009 Festival theme HEAT! Deadline: June 1, 2009 • 2nd Annual Smaller than a Breadbox. Base your entry on the 2009 Festival theme HEATI Deadline: May 1, 2005 . Download applications at www.theworks.ab.ca

Steeps-Old Glenora: for open mic-Spoken word

First Thursday every month. Contact Adam Snider to sign up adam.snider@gmail.com

Festival organizations in Northern Alberta (north of Highway 16 corridor) are encouraged to apply for the TransAlta Festival City Mentorship/Partnership Grant. Info and application forms available from the

Edmonton Arts Council website www.edmontonarts.ab.ca or call Sally Kim at the Edmonton Arts Council 780-424-2787, ext 226

MUSICIANS

The Loud Hailers seek drummer for original rock n roll, rhythm & blues. 780-760-7284 Justin

Three-piece power trio requires lead guitarist for modern rock project. Please be mature and serious 780-418-2214

2 singer/songwriters have started a Pop/Jazz group. Practice weekly. Looking for musicians (18-24yrs) who are creative and can improvise. Need planist, guitarist, bassist, drummer, celloist, and brass section. Contact: kareneleven@hotmail.com

Wanted: Singer and bass player for heavy original project. Infl: Tool, Filter, Mudvane. Contact Aaron 780-474-7076 aa77ron@hotmail.com

56 year old drummer looking to find musicians to jam with. Old rock and blues. Northside preferable. 750-461-9437

5-piece hard rock cover band requires dummer-dedication and ambition a must. A professional part time band, booking in Western Canada. Please call Rod 780-232-6373, leave message

Mature drummer and singer/guitar player seeking committed bass player for modern rock power trio 780 788-3445

Local band Southroot is looking for a bass player. We play original hard rock. Call 780-987-0098

Youth rock band available to play non-profit events. Visit www.st-rock.com for booking. Part of www.therockgeneration.com

VOLUNTEER

CLASSIFIEDS

Volunteer website for youth 14-24 years old. www.youthvolunteer.ca

Bring laughter, smiles and simple delights to child and back into your life! Be a Big Brother or Big Sister Today1 Call 424-8181. Remember you don't have to change your life to change theirs!

Red Cross's Humanitarian Issues Program: need volunteers to help promote humanitarian issues to the Edmonton Community. We are hoping to expand our youth team (12-24 yrs old). Contact Laura Keegan at laura.keegan@redcross.ca

The CRC is seeking energetic, caring, committed volunteers to become Prevention Educators for its RespectED: Violence and Abuse Prevention Program. Canadian Red Cross/RespectED Training Program begins fall 2008, www.redcross.ca/cnar, Education Coordinator, 780.702.4158 / E.

edmonton.respected@redcross.ca

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement for expenses provided. Call 407-3221 (depressed only), 407-3906 (healthy or depressed), or 407-3775 (female healthy or depressed, including pregnant and just delivered)

Tandem Captains-Cycling with the Blind Tandem Captains required, Please contact John Collier at 780-433-1270

VOLUNTEER

Dr.'s Appointment Buddy-Accompany new refugea

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NOV 20 - NOV 26. 2008

Whiskey in the jar



AMOREA MEMERSON

alisex@alisexcolumn.com

DEAR ANDREA:

When my boyfriend has been drinking, sometimes he can't ejaculate. He says he can still come and all his other physical responses back this up. But he still has an erection after this happens. Is he telling the truth or maybe just trying to make me feel better and I sometimes don't make him come? LOVE, WHICH?

DEAR WHICH:

Lack of erection, delayed orgasm and ejaculation (not always the same thing, as your question demonstrates) and extremely delayed orgasm and ejaculation (like several days hence) are common side effects of excessive drinking. Orgasm without ejaculation is usually something prostate related causing retrograde (backwards) ejaculation, or some sort of nerve damage, but none of those would create occasional, post-partying lack of ejaculate.

I think there's a good chance that he is fudging; faking it, but in the benign manner in which a usually orgasmic woman might fake it, a little, when it did feel pretty good but she's tired and knows you are too and is graciously offering an out. Is that so wrong?

Sometimes a guy doesn't come. Very rarely is it his partner's fault and caused by sudden-onset lack of hotness syndrome. If extra stimulation (adding in a mouth or a hand) doesn't do it, try cheerfully offering to quit and see if he stops claiming to have come. You can't "make" someone come (unless he's a bull and you're a vet wielding an electro-stimulus device). You can only help. Sometimes there's just no helping someone. LOVE, ANDREA

DEAR ANDREA:

I have a drinking problem that wouldn't be such a problem if it wasn't seemingly getting in the way of my sex life. On the other hand I think it would be reasonable for someone to hear all the details and say that the drinking isn't the only issue.

I think I'm going to go look into "whiskey dick" and see if the Internet can guide me. Failing that, who do I turn to? I had a shrink when I was little but I really didn't think much of it. I think I'd like to sit across from someone in a nonjudgmental setting and spill it out and see if they can sort this shit out for me. Any recommendations? LOVE, DRINKING MAN

DEAR MAN

Judging by the somewhat convoluted quality of your opening paragraph, I think you probably already know that "drinking is causing my problem/problem is causing my drinking" is a chicken/egg problem, and not

one I'm a position to solve for you. Since it is a chicken and egg problem, though, I'd venture to say that it both cannot be solved and shouldn't be solved. In other words, who cares? You have at least three things going on: whatever originally brought you to drinking too much, drinking too much and the sexual (and quite likely other) sequelae from drinking too much. Go get help!

A therapist one is dragged to as a little boy, for reasons unclear to one at the time and since further fuzzy-fied by time's crappy Xerox machine, is not to be taken as the model for what a therapist can be or can do for you. You are a grownup, you're beating up your body, and you can't get a hard-on. Get help! Get some names through the local Association of Marriage and Family Therapists or a similar referral resource. Call three or four and book someone for an intro session or phone consult, and don't hire anyone you don't think you'll want to talk to.

That would be that, but I'm a little concerned by what you mean by "whiskey dick." Everyone who drinks will encounter alcohol's well-known "the spirit is willing,

but ... " effects from time to time, but if your current difficulty is global, occurring whether or not you've been drinking, rather than just the result of a binge-y night, then I'm a little worried. Drinking a whole lot a whole lot can cause long-term damage—it can mess up testosterone production among other ills-so I'd be happier hearing that you can get a hard-on (and that your balls aren't shrinking), it's just that you often don't because you've often been drinking. Dude, see a doctor. I cannot guarantee that he or she won't be judgmental (I can pretty much guarantee s/he will, actually) but buck up and find out if there's something really going wrong.

While you've got the doctor's attention, you've got a chance to ask for Viagra or one of its little friends. Getting a hard-on is not going to solve all your problems but at least it would be pleasant while it lasted.

I close with this helpful suggestion from the official Viagra patient information web site: To help avoid symptoms of ED, it's best to avoid drinking large amounts of alcohol before having sex. LOVE, ANDREA

Or's Appointment Buddy-Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-2.30pm Transportation not required. Leslie 780-432-1137, ext 357

VOLUNTEER

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special

Want to stop smoking? Nicotine Anonymous meetings: 7pm, every Wed, Ebenezer United Church Hall, 106 Ave, 163 St. Contact Gwyn 780-443-3020

WWEWLY

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Instructor Support Aide-Assist Health Care Aide Training instructors in a program for immigrant women to present course materials, and students. 4hrs/wk, 8am-noon, or 1-4pm, Mon-Fri. Northeast location. Leslie 780-432-1137, ext 357

Elder Abuse Victim Advocate-Assist, provide telephone support. Mature volunteers, 35+, with calm manner and excellent communication skills wanted. Volunteers receive intensive training and support. Commitment: Two 2 hr shifts/month, plus attendance at monthly staff meeting. Daytime Mon, Tue, or Thu Bam-5pm, Leslie 780-432-1137, ext 357

Volunteer for your local Red Cross. Help us make our mission of assisting the most vulnerable in our community and around the world possible. Volunteer for Red Cross. To volunteer call 780.423.2680 / E: wzedm-dm@redcross.ca

Rise Up: Radio Free Edmonton on CJSR FM 88 seeking people with a critical ear who will be at protests, picket-lines, blockades, any sites of struggle between people, corporations or governments to simply bring a recorder and send us the footage. E: riseupradio@cjsr.com; Sam Power, 780-492-2577 ext. 4 for recording equipment and more details

Break the Code! Help and adult to read and write. Call Jordan Centre for Family Literacy 780-421-7323 www.famlit.ca

Senior's Birthday Entertainment Senior recreation/activity centre needs volunteer entertainers for monthly afternoon parties. Weekday message Karen 780-468-1985 seesa.ca

Volunteers Needed to work with new immigrants in a variety of tasks and with some great fun events and outings! Many exciting shifts available! Call Judy 780-424-3545, ext 249

Volunteers Needed! to assist new immigrants on first time shopping trip for essentials, 2-3 hrs. occas. weekdays. Call Judy 780-424-3545. ext 249

Volunteers Needed! to help adult immigrants learn English. 3-4hrs/wk. No exp. req., various locations. Judy 780-424-3545, ext 249

The Support Network Volunteer today to be a Distress Line Listener. Apply on line at: www.thesupportnetwork.com or call 780-732-6648

Meals on Wheels, volunteer kitchen help and drivers needed, weekdays 10am-1pm, Call 780-429-2020.

Volunteer for ElderCare. Help with daily activities for seniors. Call 780-434-4747 Ext. 4

Canadian Mental Health Association-Edmonton Region Board Recruitment. For info visit www.cmhaedmonton abica, click on Volonteer Contact Abigail Parrish-Craig at grammaabby@shaw.ca

ECAWAR (EDMONTON COALITION AGAINST WAR AND RACISM) Volunteers welcome. www.wage-peace.com for info/contacts, 780-988-2713

Become a distress line volunteer. The Support Network, 780-732-6648. www.thesupportnetwork.com

A call for volunteers - Action for Healthy Communities: Questions about AHC philosophy & programs? 780-944-4687 Visit: www.a4hc.ca

Join in the hottest new trend of personal history. Unique volunteer opportunity to develop your artistic and writing skills by helping to put together a collection of life history stories of Edmonton elders. Interviews have been conducted, we now need someone to assist with transcription, storywriting, and/or layout and design. 780-434-4747 ext 4 for info

Volunteer for the AGA and meet other art enthusiasts, get a free membership after 30 hrs of volunteer work, get invitations to events and movies. For info contact Priscilla Wagar at 780-422-6223 or pwagar@artgalleryalberta.com

Would you like to help people/families affected by Alzheimers? Socialize with seniors while assisting with games and activities. ElderCare Edmonton, 780-434-4747 ext 4

Help to broadcast news nationally for the blind and print-restricted! Email edmonton@voiceprintcanada.com, or call 780-451-8331

Love Bingo? Volunteer for Elder Care. Bingo volunteers are needed to help raise funds for program meals and outings, Ph 780-434-4747, ext. 4

Exposure: Edmonton's Queer Arts and Culture Festival seeks steering committee volunteers. Visit www.exposurefestival.ca

Volunteer for a more just society for immigrants and refugees, www.multiculturalcoalition.ca or call Janina 780-423-1973

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SEX TRADE WORKERS

Black voluptuous beauty New in town Sexy and playful Call Denise 780-604-2793 Edmonton

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PALS. Project Adult Literacy Society are looking for volunteer tutors to work with adult students in the Math Literacy Program, For info Ph 780-424-5514

PERSONALS

She is frustrated. As a bright, intelligent, attractive woman in her late 20's to early 30's, this isn't the way it was supposed to work out and money is always too short! All the guys she meets turn out to be jerks. He is a successful professional gentleman trapped in a stale marriage. He is financially comfortable and wants to share his success with someone fully alive. If you are "She", please reply in strictest confidence to "He": heissearching@gmail.com

Had Enough? Cocaine Anonymous 425-2715

SERVICES

SACE-Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling, public education services. For a customized presentation T: 423-4102/F: 421-8734/E: info@sace.ab.ca; www.sace.ab.ca/24 Hour Crisis Line: 423-4121

Canadian Mantal Health Association, www.cmha-edmoston.eb.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 414-6388





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